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INSTRUCTION BOOK

With Illustrations

To be used only as a

Guide and Partial Study in the

Expert Course in Dressmaking

TAUGHT BY

MRS. W. E. VAN AME

IN THE

S. T. TAYLOR SCHOOL

of SARTORIAL ARTS

EDITION 1915–16

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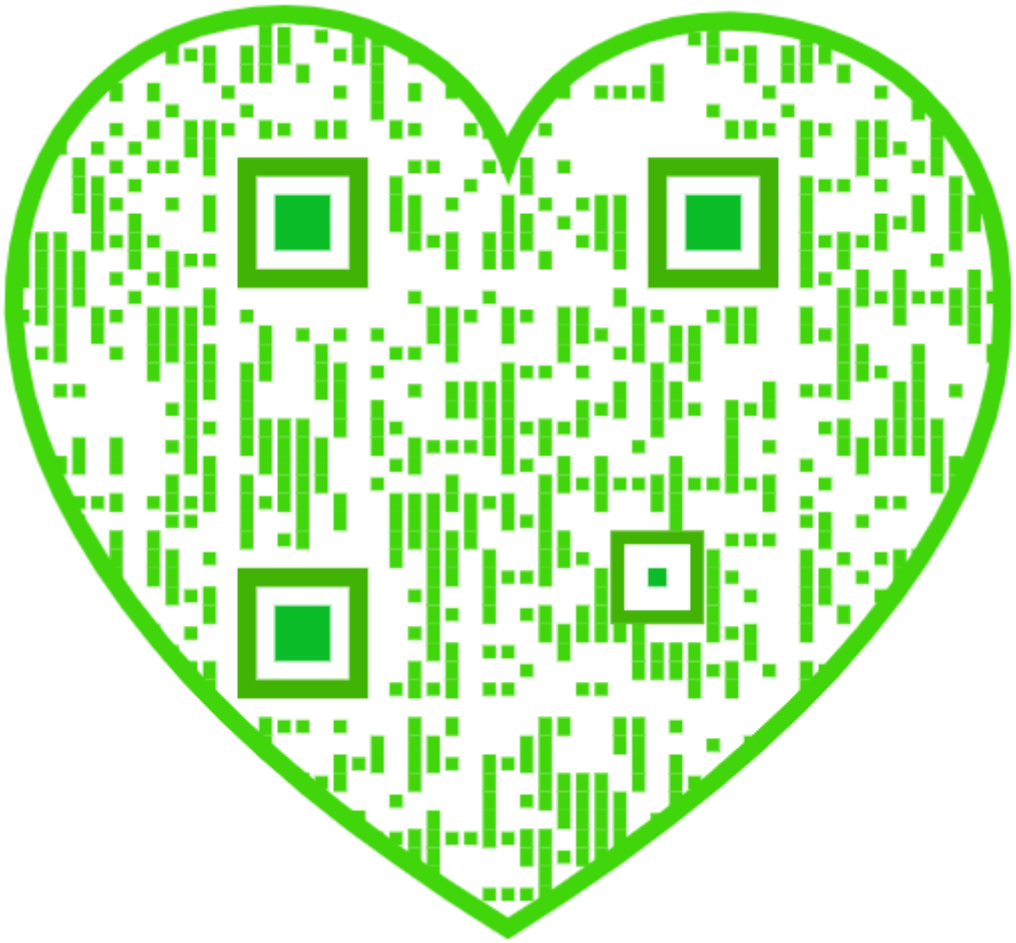

INSTRUCTION BOOK

with Illustrations

FOR

Sewing and Fitting Course

S. T. TAYLOR SCHOOL AND PATTERN PARLORS

EDITION 1911

Entered according to Act of Congress in the year 1911, by Mrs. Emma W. Van Ame, in the Office of the Librarian of Congress, at Washington, D. C.

PUBLISHED BY
MRS. W. E. VAN AME, Mgr. S. T. TAYLOR SCHOOL
FORT WAYNE, INDIANA

S. T. TAYLOR

School of Garment Cutting, Dress Making,
Ladies' Tailoring and Designing

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PUBLISHERS OF

LE BON TON and LE MONITEUR DE LA MODE United
The Most Exclusive Magazine Published
Established in 1851

ANNOUNCEMENT

FORT WAYNE, IND.

We take pleasure in announcing that Mrs. W. E. Van Ame, of 720 Calhoun Street, Fort Wayne, Ind., has again been prevailed upon, through her past success and the many requests from patrons and pupils, to extend her stay in Fort Wayne. Therefore, we beg to announce that she will continue to conduct personally and superintend the school for teaching the S. T. TAYLOR SYSTEM OF DRESS CUTTING, FITTING, DESIGNING, DRESS MAKING and LADIES' TAILORING at the above address for another six months. We can thoroughly recommend Mrs. Van Ame as an efficient teacher of our System in training pupils either for businesss or home use. Those desiring to become teachers of our system, or to do independent work, will be specially trained by her to do so. She is also prepared to furnish terms and locations for teachers' agencies upon application. Mrs. Van Ame fills orders for pinned paper models, keeping on display an elegant line of them. Order for subscriptions to our fashion journal, LE BON TON AND LE MONITEUR DE LA MODE UNITED are filled by Mrs. Van Ame.

S. T. TAYLOR CO., Publishers

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Workroom Necessities

THE TOOLS NECESSARY in the dress-maker's shop, or for those who do their own dress-making, are comparatively few, and the cost very slight. But such as they are, they should be of the best quality and kept in good repair, otherwise one cannot expect to get the best results.

There is one thing never to be despised in any work room, and that is, a good, accurate and reliable pattern or system of dress-cutting. When this is not at hand, see to it that you have good patterns to the individual measurement, made by some reliable pattern company.

TABLES FOR CUTTING AND BASTING. A good sized even table for cutting and basting large pieces. A table covered with cotton duck or canvas will prevent the goods from slipping when cutting out. A table covered with inlaid linoleum is by far preferable for tracing upon. The worker may sit, when handling smaller parts, using an adjustable table or lap board.

SHEARS. A pair of good quality bent handle shears about 10 inches long for cutting purposes. The large opening is for the fingers and the small is for the thumb. The advantage of the bent shears is, that they lay closer to the table, raising the material but very little from the cutting surface and prevent any slipping of the under material. A pair of plain scissors, which must be in perfect condition, sharp and even blades, and not joined too tightly, are to be used for all light work, such as cutting off threads, slashing of seams, etc., etc., where the large ones would be too heavy.

TRACING WHEELS A best quality steel tracing wheel with deep sharp points, is quite essential for marking purposes.

CHALK, MARKING COTTON, TRACING CLOTH. Besides the tracing wheel, it is necessary to keep on hand, for marking purposes, white, pink and blue tailors' chalk, several colors of thread called marking cotton. Also a sheet of tracing cloth will be found a great convenience as well as a time and labor saver.

DRESS FORM. A good dress form or draping stand is a most desirable adjunct. These forms can be had, at very reasonable prices, in stock sizes, to individual measurements, or adjustable. The adjustable form can be adjusted to any and all sizes.

SKIRT MARKER. A good and practical skirt marker is another great time and labor saver, as the bottom of a skirt can be perfectly marked in two minutes with the proper skirt marker. But with this, as with all other dress-making conveniences, do not be inveigled into purchasing something which is not practical.

PRESSING BOARDS. One good flat pressing board. One curved pressing board. And one roll. A padded broom handle makes an excellent roll for pressing use.

IRONS. Two good irons for pressing. One should weigh from 5 to 7 lbs., for pressing seams. The other from 8 to 14 lbs., for pressing the bottom of skirts, coats, etc.

NEEDLES—THREAD. Only the best quality of needles should be employed. Before using, always test a needle to make sure of a sharp point. Never use a needle which is blunt on the point, or which has become bent. Employ Nos. 5 to 7 for ordinary work and 8 to 10 for fine hemming and shirring.

For thread 20, 24 and 30, use No. 5 needle.
Thread 36 and 40, use No. 6 needle.
Thread 50 and 60, use No. 7 needle.
Thread 70 and 80, use No. 8 needle.
Thread 90 and 100, use No. 9 needle.
Thread over 100, use No. 10 needle.

The size of the thread to be used depends upon the quality of the work. Never use other than a good quality, smooth thread.

PINS. Avoid using an inferior quality of pins, as they will leave an obvious hole on removing them, and besides will not penetrate the material smoothly. For pinning silks, velvets and dainty fabrics use fine needles, as they leave no mark after being removed.

SEWING MACHINE. The sewing machine should receive much consideration. Always keep it in good working order, with a perfect stitch.

TAPE MEASURE. The tape measure should be of strong linen and tested as to accuracy. An inaccurate tape measure will cause much trouble and many mistakes.

THIMBLE. The thimble must be good fitting. Neither too large nor too small and is to be worn on the second finger of the right hand.

SKIRT RULE AND SQUARE. A 48-inch skirt rule and a perfect tailors' square should find a place in every work room.

MIRROR. The fitting mirror should be sufficiently large to reflect a view of the figure from the crown of the head to the tips of the shoes.

SEWING CHAIR. The sewing chair should be free from arms. It should be low to avoid the use of foot stools.

Sponging and Shrinking

Great care and attention should be directed toward the careful shrinking of all woolens and linens and such weaves and materials as are inclined to shrink when coming in contact with dampness. For if this part of the work is not properly done much trouble results later on in the construction and besides there is the risk of the garment losing its shape, should it be worn on a damp day or be caught in the rain.

Different materials should be treated according to their various needs. Remove all selvedges before putting the cloth to the process of shrinking.

BROADCLOTH must be shrunk by steam. On a well padded table, the larger the better, spread two thicknesses of the broadcloth and over this lay a thick cotton cloth that is quite wet. With a rather hot iron, press this wet cloth, forcing the steam down and through the broadcloth, and continue this process until the cotton cloth or sponge rag is nearly dry. Next remove the sponge rag and with your iron, which by that time will not be too hot, press your broadcloth until it is quite dry, and there will be very little "shrink" left, and its glossy finish and beauty will be unimpaired.

GLOSSY FINISHED WOOLENS. The above rule for shrinking broadcloth applies to all weaves with a glossy finish which require shrinking.

CHEVIOTS, SERGES AND ALL WORSTEDS THAT ARE MADE WITHOUT A GLOSSY FINISH must be shrunk by being rolled on a board with a wet cloth between the folds in the following manner: Unbleached muslin a yard wide makes the best shrinking cloth, because it is wide enough to extend beyond the edges of the woolen, and all parts therefore receive an equal amount of moisture. The muslin should be at least a yard longer than the piece of goods to be sponged. Wet it in slightly warm water. If the goods to be sponged is a light weight material, the shrinking cloth should be wrung until reasonably dry, but if it is thick and heavy, do not wring much. Spread the goods out smooth on a long table with the right sides folded in, then lay the wet cloth on it, straightening out all wrinkles. The end of the wet cloth should extend two or three feet beyond the goods. Take a board as long as the goods is wide folded, and about ten inches wide and roll the goods on it, first wrapping the end of the wet cloth around it. Care must be taken that folds or plaits are not prevalent when rolling up the material, as they will be quite difficult to remove when they are once in. Leave the material on the board from 2 to 4 hours according to the thickness of it, as it must be thoroughly dampened all the way through, after which it should be pressed until it is dry. Use irons that are only moderately hot, for the shrinking will be more complete if the pressing is done slowly. This process of shrinking must never be used for materials with a glossy finish. However, the steam process used for glossy materials would not be effective enough for other suitings.

LINENS that are intended for tub suits should be immersed in water and dried in the open air. Repeat this treatment two or three times, for linen shrinks more while it is drying than when it is in the water. Before it is entirely dry, after wetting it for the last time, linen should be pressed smooth with moderately hot irons. The average linen suiting can remain in water over night without injury. While the drying is taking place, care should be taken not to have too strong a light on the linen, for the best dyes are sometimes damaged if left in a very bright light for any length of time.

CANVAS AND HAIRCLOTH. Canvas and haircloth should be put in water and left for at least half an hour. Then it is taken out and hung up to dry and just before it is dry, take a hot iron, press it dry, using care to press all the wrinkles out. Every

scrap of canvas placed inside of a dress or coat, should be thoroughly shrunk.

Bear in mind that all materials must be perfectly dry before attempting to cut into them.

The above instructions will only sponge and shrink, but not refinish goods, this being only possible at such places where they have the necessary machinery to do it with.

Patterns

The patterns used in cutting a garment should correspond as near as possible with the measurements of the individual for whom the garment is to be made. If you use the S. T. Taylor system of dress and garment-cutting, you will not have any difficulty in this respect and alterations will practically be unnecessary. If you do not use the S. T. Taylor system, then an S. T. Taylor pattern to individual measurements will be found economy and well worth the price we ask for them. When used in combination with this instruction book the results are highly satisfactory. In many instances alterations will be unnecessary, and when alterations are required, they will be very slight and simple. (See fitting.) S. T. Taylor patterns are illustrated in their fashion magazine "Le Bon Ton." The price list of same, as well as pattern agencies, will also be found in "Le Bon Ton." The style, lines and fit of the S. T. Taylor patterns are far superior to all others. However, there are several other very reputable pattern companies who make patterns to measurements. Any of these patterns will be found much more satisfactory than the inferior patterns sold at a nominal price, with disappointment and loss of money following through the destruction of the material for which they may be used. The best pattern is always economy in the end.

LAYING OF PATTERNS ON MATERIAL.

If you have our S. T. Taylor system of dress-cutting, you have been taught how to mark your patterns for laying on the thread of the material. If you use patterns made by us, you will find each part marked for the proper position on material. Each pattern company have their patterns marked for the proper position on the material. It is very essential that the cutter pay strict attention in placing the markings on the exact thread of the material. Carelessness at this part of the work will cause defects and trouble when putting the garment together and in the fitting of it.

Calculation should always be made before cutting the material to prevent waste and mistakes. It is important to note if there is an up and down to the material either in the way of figure, finish or nap. If plaid or striped material is to be used, the matching or designing of same should be thoroughly planned before cutting any part of the garment. This will be referred to again. (See Matching Stripes and Plaids.)

Marking Goods

Now that you have the pattern properly placed on the fabric, next you will proceed to mark all seams, as well as waist line, bust line, elbow line, elbow point, centre front of skirt, centre back of skirt, and all markings on the pattern which are placed there to assist in joining the garment together. Many times these markings can be made with the tracing wheel. A sheet of tracing cloth placed underneath the fabric before tracing (or between its folds when desiring to mark two thicknesses), the tracing will show more distinctly. Especially is this a great convenience in marking soft weaves where tracing will not show.

Thread marking or tailor marking requires much more time, but in instances where it is desired to retain the mark until the garment is finished, or where tracing would injure the fabric, then thread marking is most desirable. Take a needle full of thread, using it double, and baste on the line to be marked, using a rather short stitch, at each stitch leave a loop large enough so you could put the end of your finger in; after you have it all marked, and cut out (See How to Cut Out Material), pull the cloth apart as far as the loops will permit and cut the marking thread in the centre between the two sides of the cloth, which will leave both sides of both pieces of the cloth marked.

How to Cut Out Material---Allowing for Seams

Great care must be exercised in cutting out cloth to allow for all seams, hems and turnings. The amount to allow on the shoulder and underarm seams is ¾ of an inch at each, 2 inches at the opening of the lining waist; 1 inch at the centre back seam of skirt, 1 inch at the bottom of skirt for alterations, and ½ inch for all other seams. The allowance at the openings of fancy waists must be in accordance to the style of closing selected. The allowance at the bottom of skirts must also be made according to the manner of finish intended.

Finishing Closing Edges

First finish the closing edges:—Cut an inch wide strip of (previously shrunk) canvas on the true bias, making it as long as the closing edge of the garment. Baste it along the inner edge of the marking for the closing edge; then fold the 2 inch hem allowance at the marking over the canvas and baste to position. Machine stitch one-eighth inch from edge of closing from neck curve to bottom of waist. Stitch again the full length of the closing three-eights of an inch inside of the first closing. Mark the closing directly opposite the top of the first dart, then mark again at 1 inch below the mark. Measure from the last mark to within ½ inch from the bottom of the waist, and cut a whale bone the same length as the measurement. (For preparing whalebone for use see Boning). Hold the front with the right side up and slip the bone, from the bottom up, into the casing made by the two stitchings, placing the bone between the lining and canvas, keeping the canvas underneath the bone. (The canvas, later on, will be in readiness as a substantial stay to sew the hooks and eyes to.) Slip the bone upward until it is ½ inch above the bottom of the waist, then fasten at the waist line, spring slightly, and fasten ½ inch below top of bone, again at every 2 inches between the two fastenings. Then fasten at bottom of bone and once again midway to the waist line. (For fastening and springing bones, see Boning.) The two closing edges are to be finished exactly alike. The hooks to be sewed on the right side, the eyes on the left.

Sewing On Hooks and Eyes

Make a mark on the underside of the closing edge at the waist line and mark at every three-fourths of an inch from that mark to the neck curve; then mark from the waist line at every three-fourths of an inch to the bottom of the waist. Both closing edges are to be marked in the same manner.

At each mark, along the right closing edge sew a No. 2 hook, keeping the bill of the hook one-eighth of an inch back from the edge. Sew with a single thread, button hole twist being preferable. Sew through each loop three times, catch a back stitch at the side to fasten thread, carry thread to bill of hook and fasten bill. Again catch back stitch at side of hook and pass thread along to the next mark and so on until all the hooks are in place. Precise care must be taken so that the hooks when sewed in position will rest perfectly horizontally and exactly on the marks. If the hooks or eyes are applied in a twisted position, the garment will never fit correctly. Turn the 2 inch allowance hem over under the bill of the hooks, allowing it to rest easy against the hook turning; baste in position then fell, with close, even stitches, along the edge which rests under the bill of the hooks. Cut the canvas away so it does not show, and blind the other edge of hem.

Sew loop eyes on the left closing edge allowing them to project one-eighth inch from edge. With a single thread of twist sew through each ring three times. Fasten at side with backstitch and carry thread along to next mark and so on until all the eyes are in position. Turn the 2 inch allowance hem over the eyes to within one-sixteenth inch of the closing edge. Baste to position and overhand with small, close stitches, catching two stitches within the loop of the eye. Cut the canvas away so it does not show and blind the other edge of hem. The eyes must be set accurate and true, the same as the hooks.

Where the hem is not wide enough to permit of the above finish, cover the fastening of the hooks and eyes as well as the edge of the hem by facing with a bias strip of thin silk. Fell both edges down very smoothly. Ribbon or single bone casing may also be applied, this being sewed on a trifle full to admit of the outside giving to the form.

How to Do Basting

The foundation of a great many evils in dressmaking is often due to inaccurate and poor basting. Good and thorough basting is one of the things you must depend on for "that smartly finished effect" so deserving of admiration in first-class work and so hard for beginners or indifferent workers to obtain. The proper basting of an ordinary coat requiries about twenty hours' work, while the actual machine stitching does not consume more than one hour. From this ratio you will understand how important a good workman considers the basting. Therefore, baste carefully and properly and the result will be visible in every detail of your work. No one can expect to master the art of perfect dressmaking who is not willing to baste well. Ten or fifteen minutes' careful basting will often obviate a half day's ripping and changing. A dress never looks or fits well that has been taken apart for changes or alterations. Consequently, remember "a good baster makes a good dressmaker," and that "good basting insures good fitting." It is necessary to have the bastings true and even that they may be used as a guide when stitching. By stitching closely along the basting, either inside or outside of it, and not crossing it, will avoid all possibility of catching the basting thread in with the stitching or of breaking the sewing when the basting is drawn out. It also facilitates the removing of the basting.

THREAD NOS. 50 OR 60 should always be employed for general basting. The needle employed for basting should be short (they are called "Betweens" or Tailors' Needles), No. 7 is the correct size for general basting. This style needle will enable the seamstress to take deep, firm stitches, close together, which will hold the goods so firmly while the machine stitching is being done that the improvement will be noticeable to even an untrained eye, leaving behind one of the earmarks of the amateur dressmaker.

For Basting

PREPARING THE WAIST LINING FOR BASTING. First take a needle and thread and baste along in small stitches like this — — — — — — — on the waist and bust lines of each piece of the waist and on the center front line of each front. As the armholes and neck of a garment are liable to stretch when handling, a basting thread must be run around these along the marking for the seam, using the above size stitch, and drawing the thread up natural, that is, neither too tight nor too loose. Then fasten so that it cannot give. This will avoid any undue stretching around armhole or neck curve. Use a different colored thread to run these lines in from what you use to baste the waist together with, so that when the bastings are drawn out you will not accidentally draw out these, as they will need to be left in the lining until the waist is finished.

BASTING THE WAIST LINING. In basting the waist lining together make small stitches like these — — — — — — for, if any larger, the seams will gap in trying on the waist. Take but one stitch on the needle at a time. In joining the parts of the waist together, use great care that the waist lines of the parts to be joined are exactly together; do not allow them to vary one thread.

Pin the two back parts together at the waist line, then baste the centre back seam from the waist line up to the neck curve, then from the waist line down to bottom of waist.

Pin the waist line of the side form seam of the back to the waist line of the corresponding seam of the sideform, then baste from the waist line up to the shoulder, keeping the back toward you. Then from the waist line down.

Pin the waist line of the side form seam to the waist line of the corresponding underarm seam. Then baste from the waist line up, keeping the sideform toward you. Then baste from the waist line down.

In basting the front and side front with the seam extending to the shoulder, pin the top of the dart of the front to the top of the dart of the side front and baste from the top of the dart to the shoulder, keeping the side front toward you. Then pin the waist lines together, you will now find the side front to be one-fourth inch longer than the front. The extra length is to be gathered and evenly distributed in a space 2 inches below the top of the dart to give ease over the bust. Baste from the top of the dart down to the bottom of the waist.

In basting darts, pin the waist lines together, then

baste from the top of the dart down to the bottom of waist.

Baste the underarm seam of the forepart to the underarm seam of the underarm, keeping the front toward you, basting from the waist line up, then from the waist line down.

The shoulder is now to be basted. Pin the neck tracing of the back at the shoulder point, to the neck tracing of the front, and the shoulder of the back at the tracing for armhole to shoulder of front at same tracing. You will find the shoulder of the front one-half inch shorter than the shoulder of the back; stretch the front until it is the same length as the back, keeping it stretched until basted. In rare cases where the front cannot be stretched enough, hold the back a little easy in basting. (This is done to make the dress fit smoothly over the hollow part of the shoulder in front, obviating the folds and wrinkles which so frequently appear down the front from the shoulder and neck lines.) Baste the shoulder seam from the neck curve to armhole, keeping the front toward you.

The waist can be opened either front or back, as desired. If to be opened in the back, baste the two fronts together, by first pinning waist lines together, then baste from the waist line up to the neck, and from the waist line down to the bottom of waist.

BASTING THE SLEEVE LINING TOGETHER. Lay the upper of the sleeve, right side up, on the basting table and the under with the right side facing the upper on top of it; the marking for the elbow line of the upper and the marking for the elbow line of the under meeting at the inside seam. Baste the inside seam together from the elbow line to the top of the sleeve, and from the elbow line to the bottom of the sleeve, keeping the upper part up toward you.

Lay the sleeve on the basting table so that the outside seam is toward you, and the under is on top the upper. Turn the upper part of the sleeve, the tracing for the elbow of the upper meeting the tracing for the elbow of the under, at the outside seam. Fasten the two together with a pin. Turn the upper part of the sleeve, above the elbow line, over, toward the under, the two outside markings for seam meeting so that the upper lays perfectly flat on the table. Pin them together along the marked lines from the elbow line up. Then turn the upper (below the elbow line), over to meet the under, so that the upper lays perfectly flat on the table. Pin them together. Now remove the pin which holds the elbow lines together. Gather the fullness in a space of 1 inch above and 1 inch below the elbow line with two rows of gatherings, keeping them one-eighth inch apart, this will obviate the gathers pushing into the plaits when stitching. Then arrange the fullness across the elbow, evenly above and below the elbow line. Now unpin the flat seam. Then pin the sleeve again together in the usual seam, before basting, beginning at the top, holding the upper part next to you. Notch the top portion of the sleeve at two inches from the back seam and at three inches from the front seam. Gather the top of the sleeve with small, even running stitch on the marking for the seam between the notches, then again one-eighth inch below the first gathering.

BASTING SKIRT FOUNDATION. First run a basting along the centre back seam as a stay to keep the bias edges from stretching. Thread mark waist line, centre front of skirt and all markings which are to be retained for future use. Then pin the seams of the skirt together at the waist line, and again at every two inches from the waist line down to the bottom of the skirt using care not to stretch the bias edges of the seams. Baste the seams, commencing at the waist line and baste to the bottom of the skirt keeping the bias side up. All skirt seams are to be pinned the full length, and all are to be basted the full length, with the exception of the seam to be used for the placket opening. This is to be left open from the top down from 9 to 14 inches, according to the size of the individual. A stay tape is to be basted along each edge of the placket to keep them from stretching. In joining two bias seams together they must be stayed with stay tape. Silk seam binding answers very nicely as a stay tape for light weight materials. The lining skirt is now ready for the fitting.

How to Slash Seams

It is decidedly wrong to attempt to fit a garment without first slashing the seams at the proper places to admit of spring.

Slash all seams (with the exception of the underarm and shoulder seams which are to be left unslashed for convenience, in case alteration might be necessary), according to the following instructions:

Slash all seams to within one-eighth inch of the sewing line.

When slashing seams at the waist line, use great care to slash exactly on the waist line.

Slash the centre back seam at the waist line, and again at three and six inches above.

Slash the seam of the back and side form at the waist line, and again at three inches, again at two and and one-half inches. In the remainder of the seam make two more slashes at equal distances in the portion of the back only.

Slash the sideform and underarm seam at the waist line in both sideform and underarm portions, and at intervals of two inches from the waist line up in the side portion only.

Slash the front and side-front seam at the waist line. Then at one inch below the top of the dart and again at half way between the two clippings, again at half way between the top of the dart and the shoulder.

Slash darts at the waist line, then at one inch below the top of the dart, again at half-way between the two clippings.

If the garment is to open in the back, slash the centre front seam at the waist line, then at opposite the slash below the top of the dart, again at midway between the two slashes, and again at half-way between the upper slash and neck curve.

The underarm and shoulder seams are not to be slashed until the garment has been fitted. After all necessary alterations have been made, before removing the waist, slash the underarm seam at the waist line, and twice above at equal distances. Slash the shoulder seam in the portion of the back only, at half way between the armhole and neck curve. Always bear in mind these seams may appear somewhat drawn, until after they have been slashed.

Slash all seams at two and one-half inches below the waist line.

Sleeves are slashed along the inside seam only. Slash at the elbow line, then at intervals of two inches the full length of the seam. After slashing, turn the sleeve right side out, then it is in readiness for the fitting.

Collar Canvas for First Fitting

Cut collar, on true bias, from plain piece of thin canvas, making it one and one-half inches longer than size of neck where collar is to rest, and one-fourth inch higher at both front and back than the height of the neck at front and back. See to it that the collar canvas is in readiness for the first fitting.

How to Do Fitting

The fitter frequently causes herself much trouble through not knowing just where to commence to correct an error. She can readily see that something is wrong, but cannot tell how to remedy the difficulty, and, after many trials and attempts, the work may seem to be right, yet the general effect will not be pleasing. It is the "knowing how" that must be carefully acquired.

If the garment has been correctly drafted according to the S. T. Taylor system, the fitting will be simple and easy. If any alterations should be needed, they will be very slight. If much alteration is found to be necessary the worker is sadly at fault, either, in the taking of measurements, in the making of the draft, or in the joining of the parts together. In either instance, search for the mistake, make a new draft and cut a new lining. Never try to refit the spoiled lining.

Before slipping the waist on for the fitting, see to it that the corset cover has no extra fullness below the bust line. Much of the fit of the garment may depend upon the corset cover. The corset cover must fit as smoothly, and cut from as good lines, as the corset beneath it. Wherein can lie any benefit of the beautiful lines and curves of the high priced corsets, if the bulkiness of an illfitting corset cover obliterates them. Therefore, let the corset cover fit smoothly and perfectly. Any embellishments in the manner of ribbons and laces should be applied flatly. In fact, the entire corset cover may be made from ribbon and lace and yet fit as smoothly as a glove.

It is quite as important to see to it that the petticoats are well fitting, with neat and smooth waist bands.

TO FIT A WAIST. Slip it on, pull the waist line down to position and hook closing edge at the waist line, then at the neck. Draw the waist out on the shoulder toward the armhole, smooth it across the bust and back. Now finish hooking the full length of the closing edge by commencing at the waist line and hooking up toward the neck, then from the waist line down. Pull the waist down well all around at the waist line, and pin the waist line down firmly to the corset, first at the centre back, again at midway from there to the neck curve. Then pin at the waist line the centre front to the corset, and again at two inches below the bust line, so as when making alterations at underarm seam the garment

cannot draw out of alignment. Should you omit pinning well at the waist line before making alterations at the shoulder, your waist will very likely become short waisted.

After the garment is pinned to position, as above directed, should it seem too tight or too loose, it is to be altered at the underarm and shoulder seams only, by taking in or letting out as required. (If the garment has been correctly cut to measurements by the S. T. Taylor system, if alterations should be required they will be very slight). It is absolutely wrong (and must never be done) to alter a waist at the front lines, over the bust. No matter how full the bust may be, the present way of drafting will always insure the necessary fullness in the seams over the bust.

It should not be necessary to make any alterations, but the most experienced sometimes makes mistakes. With beginners they will more frequently occur, and for their benefit the following instructions are given, and will be found beneficial when errors are made:

CROSSWISE WRINKLES IN THE UNDERARM PIECE. The reason for this is, that the front edge of the side back, instead of being held a tritle full, was stretched to the underarm piece. To remedy this it will be necessary to open the seam and full it a little more on the underarm form, and baste the stretched edge, easy, back again to the underarm form.

WRINKLES BETWEEN THE LAST DART AND UNDERARM PIECE are caused by the back seam of the dart being stretched. This edge must be held with a little ease when basting it to the opposite seam of the dart. The only remedy for this will be to open the seam of the dart, and rebaste, holding the back seam a little easy on the front.

WRINKLES IN SEAMS are often caused by crooked and imperfect basting. The only remedy for this is to rip, baste over again, taking care to have a perfect seam. Wrinkles in seams are sometimes caused by uneven stitching or too tight tention on machine. Again the only remedy is ripping and putting together again more perfectly. Wrinkles may also be caused by the seams not being properly slashed.

WRINKLES AT THE WAIST LINE are usually caused by the seams not being slashed deep enough, also by tight binding or overcasting. Sometimes they are caused by the lower part of the waist being too tight. If it cannot be stretched into shape, the seams must be let out. Then again, if the waist is too wide it will wrinkle. If so it must be taken in.

WRINKLES AT THE BACK NEAR THE NECK will be due to one of the following causes: The centre back being too long from neck to waist line. In this case it will be necessary to open the shoulder seam and bring back up to correct position and pin. If much alteration is needed at this point, it will necessitate an alteration in the curved seam of the side back. If caused by the shoulders having been taken in or sloped too much, especially if the shoulders are too square, open the shoulder seam from the neck curve toward the armhole as far as necessary, fit, and pin to position. The shoulder line of the front should not be changed when making these alterations. These wrinkles may also be caused by the shoulder seam of the back not having been slashed or from the finish of the seam being drawn too taut.

WRINKLES EXTENDING DOWNWARD FROM THE FRONT SHOULDER LINE AND FRONT OF ARMHOLE are caused by the front not being stretched sufficiently, when basted to the back, at the shoulder seam. Open the shoulder seam, pin in position and when rebasting use care to stretch the front to meet the back. If the front was stretched one-half inch at the first basting the alteration should not require more than another eighth or quarter inch. (See basting the shoulder seam, under "How to Baste.") Wrinkles around the armhole may also be caused from too much material at that curve. With tailors' chalk mark around the armhole a correct line for sewing in the sleeve. Then slash around the edge of the armhole curve, being careful not to cut through the mark for the sewing in of the sleeve. Keep the armhole as small as possible, without binding. This necessitates having the lining high under the arm. The armhole is one of the most important parts of the lining, for more good or damage may be accomplished with it than with any other portion. Therefore, be unusually careful to keep the armhole small. A small well-fitted armhole permits of a sleeve that will give greater freedom to the movements of the arm, for it is obvious that if the armhole is cut out too much, the sleeve will drag the waist when the arm is raised. And besides, the higher the garment is fitted under the arm the longer waisted the person appears. Many people have an idea that a large armhole means comfort, but such is not the case. The garment should be a little higher (easier) at the back of the armhole than it is in the front, and keeping the armhole high in the back will greatly assist you in fitting a sleeve that will permit the wearer to bend her arm and move forward her elbow without an uncomfortable drag in the back where the sleeve joins the waist. When the armhole gaps it is either because it was wrongly cut, or because it was not

properly stayed with a thread before joining the waist together. (See Preparing the Waist Lining for Basting). This will only occur through carelessness, therefore should never occur at all. But when it does, taking a small dart at the armhole is all that can be done. If the individual being fitted has very sloping shoulders, or is round shouldered or stooped, do not attempt to fit the garment too closely around the armhole, but rather leave it with ease, and build it out with padding. (See How to Make and Apply Padding.) This will greatly improve the appearance of the shoulders, making them look less sloping, and the person with the round back is made to look more erect. The same principle holds good in fitting the front of the garment. If the individual is hollow in front of the arm, instead of fitting the armhole closely, leave it a bit easy, and build it up with padding.

WRINKLES AROUND THE NECK CURVE. If they are caused by the shoulder seam of the front being taken in too much, open the shoulder seam from the neck curve out toward armhole as far as necessary, fit and pin to proper position. These wrinkles may also be caused from the neck-curve being to high. To remedy this, with tailors' chalk, mark around the neck at the exact line where the collar is to be sewed on. Then slash around the neck curve at intervals of one-half inch, using care not to slash through the chalk mark for collar. A wrinkle extending from neck curve at shoulder seam may be caused by the front of the shoulder seam not being sufficiently stretched at this point when basting to the back shoulder seam. When this occurs, it will be necessary to open the seam as far as necessary and stretch a little more when rebasting. The neck curve must be well fitted before attempting to adjust or fit the collar. If wrinkles then form around the neck curve after the collar has been applied, they are caused by the collar being too tight for the dress neck. If the collar is large enough at the top, then remove it from the waist and with the thumb and first finger stretch the lower edge of collar until it corresponds with neck curve. (See Fitting Collar.) If the collar is too small at the top, cut a new one.

WAIST DRAWING TO ONE SIDE. If the waist draws to one side it is because the centre back or sideform seams have not been joined evenly. Rip the seam which is at fault and make sure that the waist lines meet and that the basting is directly in the marking.

BINDING ACROSS BUST. Should the front of a waist bind across the bust, it is because the bust measure was taken too tight. The only remedy for this is to let out the underarm seam of the side front. Should much alteration be needed at this point, by all means make a new draft for the front and cut a new lining front.

FULLNESS BETWEEN TOP OF DART AND SHOULDER. Should the fronts of a garment show inclination to be loose between the shoulder and the top of the dart, the measurement for the dart has been taken too long. Remedy the difficulty by opening the shoulder seam and drawing up the front to fit. This alteration must never be made without first opening the shoulder seam the full length. This alteration will usually necessitate a change in the armhole and neck curves. When much alteration is needed it is by far preferable to make a new draft and cut a new front.

SHORT OR DRAWING FROM TOP OF DART TO SHOULDER. When the garment draws at this part, the measurement for the dart has been taken too short. Open the shoulder seam the full length and allow the front to drop to proper position. Then pin the shoulder seam of the front to the shoulder seam of the back. When much alteration is needed at this point, the result may be an armhole and neck curve dropped too much. It will then be quite necessary to make a new draft for the front and cut a new front.

After the waist has been fitted satisfactorily, take bits of curled hair and slip under the lining in the hollow places and wherever it is desirable to build up the figure. This will show to both the customer and the fitter what result the padding will produce. Now, mark with tailors' chalk, the exact size and shape the pads are to be made. This marking is to be used when cutting the pads. It will also be useful in locating the proper place and applying the pads in the proper position after they have been made. (See How to Make and Apply Padding.)

TO FIT A SLEEVE. After the waist has been properly fitted, before taking it off, slip the sleeve on the arm, right side out. Sleeves require most careful fitting. Sleeves must fit as smoothly on the arm as the waist does on the figure.

HANGING THE SLEEVE. Pin the front seam of the sleeve to the armhole at the diagonal marking which was placed there purposely for this guide. Pin from the front seam the underarm of the sleeve to the waist smooth up to the back notch. Pin from the front seam to the front notch, holding the sleeve a little easy. Draw up the gathers and arrange across the balance of the armhole so that the sleeve will fall perfectly smooth. If when fitting the sleeve lining, the hand of the arm being fitted is laid

on the opposite shoulder and the elbow elevated to the level of the shoulder, a splendid position of the arm is obtained for the fitting, and comfort to the wearer is assured. With the arm in this position it will be noticed that great length is required in the back from the elbow to the shoulder, and the lining should be so cut. Even with sufficient length of sleeve to allow for the extreme position suggested, comfort will be impossible, unless the waist lining is cut high under the arm. Long, slight arms require sleeves that are almost straight. Stout or fleshy arms need sleeves that are more curved; that is, there is more bend to the sleeve at the elbow. If the sleeve has been correctly drafted, cut and joined together, there will not be any alterations to make. Turn the sleeve up at the hand the desired length.

CORRECTING ERRORS IN SLEEVES. If the sleeve is too tight or too large, first ascertain if you used the measurements correctly at both elbow and wrist when making draft for sleeve. If not you can easily correct the draft and then make same corrections on sleeve. If you find the draft according to the measurements, then you have taken the measurements wrong, and the sleeve is to be altered at the back seam only.

WRINKLES ACROSS TOP OF SLEEVE. When a perfectly cut and made sleeve draws across the top after being adjusted, it is from not being placed correctly in the armhole. Take it out and pin to shape while the garment is on. Wrinkles will also be caused across the top of the sleeve by the rounding of the top sleeve along the front edge being cut too short. If only of lining, it may possibly be pieced out, but otherwise a new sleeve must be cut.

Where the sleeve is to be sewed into the armhole high up on the shoulder, make the rounding of the sleeve quite large. For long shoulders, the sleeve rounding is cut very short. Do not attempt a plain sleeve unless the garment is cut amply wide on the shoulders.

SLEEVE TWISTED AT HAND. If the inside seam at the hand twists to the top, it is caused by improperly cut pattern or carelessness in cutting and basting. This is a common occurrence and the most frequent cause is the careless pinning together of the sleeve before basting. (See Basting the Sleeve Lining Together.) The only remedy for a twisted sleeve is to open the back seam of the sleeve the full length, and let the underarm piece of the sleeve extend up into the armhole until the proper alignment is achieved. The easiest and best way to make this alteration is to remove the sleeve from the waist, open the back seam of sleeve and rebaste according to instructions for the basting of sleeve lining. Then, you will find, if the sleeve was cut from an S. T. Taylor pattern, there will be no twisting at the hand. This manner of basting will be a great assistance in rectifying a poorly cut pattern.

FITTING THE COLLAR. Take the canvas collar which you have previously gotten in readiness. Pin the centre back of the collar to the centre back of the waist, keeping the line for the centre of the collar perfectly prependicular. Then bring both ends of the collar around to the centre front, or centre back if to open in back, and hold them in position while you examine the fit of the collar. If it sets up to the neck, from bottom to top and does not cause any wrinkles around the neck-curve of the waist, then it is perfect and will not need any changes. Turn down the top edge the desired height and shape and you have a perfect pattern to cut the individual's collar from.

COLLAR STANDING AWAY FROM NECK. When the collar stands away from the neck, either mid-way up, or at the top, is caused by the lower curve being too short. This can be easily remedied by taking the bottom edge of the collar over the first finger of the right hand and with the thumb stretch until the collar sets up nicely to the neck. When the collar sets out at the top it will require to be stretched higher above the lower edge than when it sets out at midway only. The amount to stretch the lower edge will depend upon the shape of the neck. A neck which is very full at the throat, or neck which is very sloping will require more stretching than the straight neck. Now pin the collar along the lower edge to the waist. Pin the closing edges together and carefully mark both the closing edge and the line on the waist where the collar is to rest. If the waist forms wrinkles around the neck curve after the collar is in position (which were not there before setting the collar), it is because the collar is too tight.

It may be well to mention, that every dress should have an individual canvas collar pattern fitted to it. Many dressmakers try to use the same shaped pattern on different dresses, and that is the beginning of many of their troubles with collars. After you have fitted a few collar patterns, according to the directions here given, you will take pleasure in fitting collars instead of regarding it with dread, and you will find the making and fitting of the pattern will not require more than two minutes. The canvas you have fitted is the pattern only, and to be used as such to cut the collar proper from, and is not to be used in the collar in any manner.

FITTING THE SKIRT. The lining of the skirt must be in readiness for the first fitting. (See Basting Skirt.) Slip the lining or foundation skirt on. Pin the centre front of the skirt to the centre front of the waist at their respective waistlines, keeping the marking for centre front of skirt (which extends from waist line to foot of skirt), in perfect perpendicular alignment. Then pin the centre back of the skirt to the centre back of the waist, raising or lowering the waist line of the skirt as may be necessary to cause the skirt to fall in perfect alignment. Now take the palm of the hand and place it over the fullest part of the hips at the hip line, pass it straight up over the curve of the hips to the waist line, and pin the skirt to the waist line at this point. You now have the correct division of the skirt at the hip line and the material which lies between the centre front and the hip line is to be placed in the first dart. That between the hip line and centre back, in the back dart. Pin the darts in position and shape according to the individual figure. The average distance of the front dart from the centre front of skirt at waist line is 4½ inches, at bottom of dart 5½ inches to the front edge of dart, length of dart 8 inches. When the abdomen is large the bottom of the dart should be one more inch toward the front. The distance of the back dart from the centre back at the waist line is 4½ inches and 5 inches at the bottom of dart from back edge of dart. These instructions are for a circular skirt or one piece skirt. A gored skirt is to be fitted in the very same manner, with the exception of taking in darts from the waist to hip line, this part is fitted at the seams of the gores. Pin the skirt securely at the waist line and mark the desired length around bottom of skirt.

WRINKLES ACROSS SKIRT AT FRONT OR AT BACK NEAR WAIST LINE are caused either by the darts not having been taken up sufficiently or because the skirt was held too taut when being adjusted to the band.

CAPS OR FULLNESS AT ENDS OF DARTS. This is caused by too deep a dart having been taken out for the figure, and often times by too much sloping at the top of the back, or the outside material being too loose against the lining.

SKIRT FALLING TOWARD FRONT. When a skirt falls to the front, giving an ugly flare at the sides and a most unbecoming "skimpiness" or lack of fullness at the bottom of the back; it makes the wearer look as if she were standing very badly, and the longer it is worn the worse it will look. It is caused by not cutting the side gore from the proper grain of the material. If the front edge of the side gore is cut on the straight of the goods, the side gore must naturally be bias at the back, with the result that the skirt will fall to the front. If the straight of the goods is put through the centre of the side gore, an improvement is at once noticeable. But, if the side gore is cut with its back edge on the straight of the goods letting the front edge be the bias edge, the effect is almost magical. The only remedy for this fault will be to open the seam which joins the side and back together the full length of it, and raise the back edge of the side piece at the waist line until the skirt naturally falls in the graceful manner which it should.

POKE IN FRONT OF SKIRT AT BOTTOM. When a skirt stands out at the centre front at the bottom, the fault is the adjustment at the waist line. The waist line must be dropped in the front and raised in the back. When the abdomen is extremely large, it is then also advisable to hold the front gore a little full at the waist line, and likewise each side of the gore over the fullest part of the abdomen. The fullness thus held in should be retained by a thin tape, which may be sewn in with the seam, and the shaping thereby is retained indefinitely.

TOO TIGHT OR TOO LOOSE AT HIP LINE. A skirt which is too tight or too loose at the hip line must necessarily be taken in or let out accordingly to its requirements. However, should the skirt require too much alteration at this line, it will be by far easier and better to take apart and cut over.

MARKING WAIST LINE OF SKIRT. Carefully mark with tailors' chalk, the true waist line of the skirt, which will be exactly over the waist line of the waist. Then after the skirt has been marked around the bottom for the correct length, the first fitting is completed. Remove the garment, using care not to lose any of the markings which will be needed later.

After the First Fitting

Thead mark the chalk markings at the neck curve and armhole, also the markings for the padding, as well as all markings in both skirt and waist which may become lost before needed for use. Next make all alterations as indicated. Open the underarm and shoulder seams and turn to the inside using great care to baste them again just as they were or if alterations have been made at these seams be careful

to arrange them accordingly. (If you anticipate using the same pattern at some future time, it will be well to make the same corrections on the pattern as you have in the lining, which will obviate any fitting when making another garment.) The linings are now ready to machine stitch.

How to Stitch Linings

First see that the stitch of the machine is perfect, and that the tention in the machine is not too tight; with a medium stitch (not too short), run the machine with an easy, steady motion (not too fast). Use silk in stitching in every case. Stitch just outside the basting when stitching the waist, to allow space for boning. Be careful to keep the stitchings true, as any deviation will be perceptible at the second fitting, and will necessitate alterations. It is necessary to have all bastings true and even, that they may be used as a guide for perfect stitching. Never stitch on the basting line, nor across it, but just inside or outside of it as occasion may require.

STITCHING WAIST SEAMS. Stitch centre back from neck down.

Stitch the seam of the back and side form from the top down.

Stitch the curved seams of the side back portion to the underarm portion, keeping the side back next the presser-foot. Stitching the one from the top down, the other from the bottom up.

Stitch the front and side front seam from the bottom up.

Darts are stitched from the bottom up, terminating them sharp at the top. Threads must be allowed at the top to permit fastening by knotting both ends or sewing them down.

Shoulder seams are stitched from the neck curve to armhole, keeping front portion next to presser-foot. Keep shoulder seam taut while stitching.

Stitch underarm seam from the top down.

For garments having their opening in the back, the centre front seam is stitched from the top down.

STITCHING SLEEVE SEAMS. Sleeves must be stitched with the lower or under part kept on top under the presser-foot. First stitch the inside seam and then the back seam. Always sew a sleeve to the garment with the sleeve on top under the presser-foot, and stitch carefully, keeping a perfect seam. For stout figures a narrow tape stitched around the armhole with the sleeve, will prevent any inclination of the waist splitting across the front.

STITCHING SKIRT SEAMS. To stitch skirt seams commence at the bottom and stitch up, keeping the bias side down next to the feed. Keep a straight seam, as any deviation will cause the skirt to hang unevenly. Lay a long rule from the bottom of the curve over the hips to the bottom of the skirt, along the seam to be stitched, run a fine chalk mark along the rule on the seam. This will give an accurate and straight line as a guide for stitching. Make and finish the lining plaket. (See How to Make Plakets.)

To Draw Out Bastings

Remove all bastings from seams before pressing, being careful not to break any threads of the sewing. The basting threads must be cut at intervals and then pulled out. Do not attempt to withdraw the whole thread at once, as there is danger of ruining the material and often the shape of the garment.

Trimming Seam Edges

After the bastings have been removed from the seams, then all seam edges, with the exception of the underarm and shoulder seams, are to be trimmed off evenly, leaving them three-eighths of an inch wide from the seam. The seam of darts are cut off to the same width as other seams to within one inch from the very point of the dart where an incision is made deep enough to be able to open out the seam. Round off the slashes of seams and the seams are ready for pressing.

Pressing

Facilities for pressing have been given under "Workroom Necessities." Pressing is one of the most essential parts of dressmaking. Various materials require a different process of pressing. While, as a rule the seams of a garment should be pressed open with an iron, some fabrics, such as fine silks, crepes, etc., do not permit of this. These are simply creased open with the back of the thumb nail.

Care must be used in utilizing the correct tools when pressing the various parts. Always press straight seams over the straight pressing roll, and curved seams over a curved seam board, placing the seams over the seam board perfectly smooth. Press slowly and carefully, bearing well on the iron, lifting the iron at short intervals to prevent stretching, and guiding the point of the iron directly over the seam. If the iron is allowed to twist to one side or the other, a crooked seam will be the result. By pressing evenly and as much as possible with the point of the iron on curved seams, will obviate such wrinkles as occasionally form underneath the outside fabric, and when once in, it will be found very difficult, if not entirely impossible to remove them. All bastings must be removed and seam edges trimmed to proper width before pressing. Where selvedge seams are to be pressed, they must first be slashed or clipped throughout, otherwise they will draw on the outside, no matter how much pressing is done. Cloth seams are to be dampened and pressed with a heavy iron, whereas lighter weight materials require irons not quite so heavy, and the material is not dampened. Do not have the iron too hot for silks or woolens. Colored textiles should always be tested by first using a small piece of the same to determine whether they will admit of pressing, as some fabrics change in color as soon as the hot iron touches them, though in many cases the color returns. Should a seam become glossy on the right side after being pressed, sponge it off by the following process: Lay the garment on the pressing board with its right side uppermost, place a wet sponging cloth over the glossy part and set a hot iron down onto it, taking it off immediately, or, in other words, thumping it. Give it a slight brushing to restore the nap again. This applies to heavy goods.

ARMHOLE SEAMS are to be opened and pressed, a little at a time, the same as all other seams.

HEMS as a rule are pressed flat. Lay the right side of the goods on a flat pressing board covered smoothly (keeping the wrong side up), then place several thicknesses of sponge cloth over the hem and press with a heavy iron until smooth. In thinner fabrics, such as silks, cashmeres, etc., the hem can be pressed by just laying a cloth or piece of paper between the hem and iron. For wash goods the hem is pressed without the aid of the cloth and may be pressed on either right or wrong side.

VELVETS, SILKS, CREPES, ETC., turn the iron with bottom side up. Take hold of the end of the seam with the one hand and with the other guide and keep the seam open from underneath while drawing the seam back and forth across the edge or across the flat surface of the iron. In either instance be very careful not to stretch the seams out of shape.

STEAMING VELVET SEAMS OPEN. Turn the hot iron with the bottom side up. Cover its flat surface with a wet cloth. Now pass the seam of the velvet over this (keeping the right side up) in the same manner as directed above, having a second operator constantly and carefully brushing the seam on top, with a brush as it slowly passes over the steaming cloth on the iron. Be very careful not to stretch the seam out of shape.

RAISING CRUSHED AND RENEWING OLD VELVETS. Turn a broad surfaced hot iron with bottom side up. Cover the surface with a wet cloth and place the velvet to be renewed on the steaming cloth with the pile up. Brush the pile briskly as the steam is passing up through it.

How to Finish Seams

SEAM BINDING. Finishing seams with silk seam binding makes the very prettiest finish to be had. To do this neatly, crease the ribbon exactly through the centre. Slip the edge of the seam between the edges of the ribbon, and run the ribbon on with a fine running stitch, catching both edges of the ribbon at one sewing and holding the ribbon a trifle full or easy. When adjusting the binding around the corners of the slashes, pay particular attention that the binding is here pulled enough to permit of the seam lying perfectly flat and even, for drawing the ribbon too tight at this point will not only cause the outside to pucker, but will ruin the fit of the dress. The binding of the darts may be run up on one side of the seam, then folded and sewed across the top to cover the raw edge, to be then adjusted

to the opposite side. Use fine silk thread the same shade in color as the seam binding, always working from the top or upper side of the seam. The seam binding may be the same color as the material on which it is to be applied, or may be of some pleasing contrasting color. For instance, scarlet, old gold, or green makes a beautiful touch of color when used as a finish on the inside of an all black dress. Light blue or pink are pretty for gray, scarlet for navy, geen for brown, etc. Always bear in mind the boning must match the seam finish in color. Seam binding is to be used on all seams and raw edges, which ravel with the exception of the armhole. This is to be overcast.

OVER-CASTING. For cloths and materials which do not fray over-casting may be employed as a finish. Over-cast the edge with buttonhole twist, or sewing silk, the seamstress working from the right to left with very close stitches, using care not to draw the thread so tight as to cause a puckering or drawing of the seam, as that would cause the garment to become ill-fitting, as well as to spoil the smooth effect of the finish.

IMITATION STRAP FINISH. Linen and unlined silk coats may be beautifully finished by turning the seams to the outside, where each raw edge is turned over under itself, forming a narrow strap-like trimming. When both edges of a seam have been thus turned and stitched, the seam appears to have been strapped and stitched three times. The inside of the coat is perfectly free from bound seams or other finishing, and presents the appearance of a beautifully lined coat. The bottom of the coat may be turned up and finished in the same manner. Where the coat is so treated, the skirt should be built in the same manner. When finishing seams in this manner, the work presents a clean, neat appearance, which is to be much admired.

LAPPED SEAMS. Join the sections, making an ordinary seam. Cut off the edge of the one side of the seam about half its depth and turn down the uncut edge over the cut edge; then fold the two over flat on to the material and stitch or fell to position. All seams are turned toward the front. The lapped seam may be used when finishing the long seams of undergarments or where a flat seam effect is desirable.

FRENCH FELL SEAM. Join the sections to the right side, making an eighth of an inch wide seam outside of the regular seam. Cut off the edges closely to the seaming and turn the seams so that the right sides of the material will come together, and make another seam an eighth of an inch from the first seam, or, in other words, sew on the traced or seaming lines. This finish is for undergarments only.

SEAM FINISH FOR LACES, EMBROIDERIES, ETC. Seams of embroideries, laces and sheer materials are sewed together on the wrong side, cut down to one-eighth inch seam, then bound with sheer ribbon binding, always holding the ribbon a little easy so that the seam will not draw when finished. In some instances, one side of the binding can be stitched in with the seam, and then felled over on the other side.

CROSS STITCH FINISH. On long seams of heavy woolen materials which will not fray, the cross stitch applied directly along the edge of the seam makes a beautiful finish.

PINKING is a finish which may be applied in a general way as a seam finish and is quite satisfactory, however, not nearly so elegant as ribbon binding, but it answers nicely when time will not permit of the ribbon binding. While it is not so beautiful, yet it has one advantage, that is, in giving ample spring to the seams. There will be no risk that the seams will be drawn along the edges, a defect which is quite liable to happen when a ribbon finish is carelessly applied. Pinking also makes a splendid finish for the edges of facings, etc., when it is desirable to apply them flat and smooth, and where a turned-in edge would be bulky, or otherwise undersirable.

How to Bone Waists

One of the most important details in dressmaking is the boning of a waist. Real whalebone is always preferable for boning. When whalebone can not be had, then Warren Featherbone ranks next in preference.

BONING WITH WHALEBONE. Place the bone in warm water, to which has been added a wee lump of tallow or paraffine. Do not use the water too hot, as that makes the bone brittle. By adding tallow or paraffine the service of the bone will be much longer. Allow bone to remain in water about 15 minutes, when it will be found to be pliable and soft and easily cut and sewed through, without injury to the bone. Remove the bone from the water, wipe dry, and measure off and cut into correct lengths for the various seams to be boned. The exact length to cut the bones will be found under "To Apply Bone Cas-

ings." Round the ends and scrape them quite thin, and again place them in the warm water until wanted for use.

Seams must be pressed and finished before the bone casings are applied.

Bone casings must match the color of the seam finish as near as possible.

TO APPLY BONE CASINGS. Apply bone casings, a little full, with small running stitches both sides of the seam, keeping the centre of the casing directly over centre of the seam. Should the centre of casing not be kept over the centre of seam, it will cause the seam to twist after the bone has been applied. An extention of one and one-half inches is allowed at each upper end of casing to permit of lapping over as a finish. The lower end is fastened across the seam.

Start all casings at one-half inch from the bottom of the skirt part of the waist leaving them run to one inch from the very point of the dart; two and one-half inches from the armhole in underarm seam. On centre back seam, at half way between neck curve and waist line. Three inches on curved side back seam above waist line, unless a curved bone is used, then extend as high as bone in centre back seam. Three inches also applies to side back seams. If the distance measures more than three inches from the last dart to the underarm seam, then apply a bone in the centre of this space, letting it slant back a little above the waist line and make it from four to five inches above the waist line. Make a mark on the front seam opposite one inch below the top of the dart and allow the casing to extend to this mark. On the foregoing seams, all casings are to be started at one-half inch from the bottom of the skirt of the waist. In long waisted garments the bones should extend from three to six inches below the waist line according to the style of garment. Only whale bone can be used for this purpose.

Remove the bones from the water, one at a time as needed (as they will remain soft enough to sew through for only a short time after removing from water), carefully wipe dry removing all tallow or paraffine which may adhere to them. Slip the bones from the top down in their respective casings and fasten at the bottom by sewing through the bone and casing, and again at one inch below waist line. Spring (force), them and fasten at waist line by sewing through the bone and casing. Spring again and fasten at one and one-half inches above the waist line and at equal distances above this at intervals of about one and one-half inches making the last fastening at three-fourths of an inch below the top of the bone, this being finished by turning the one and one-half inch extension end of the casing over the three-fourths inch free end of the bone and sewing right through them. The object of leaving this end loose is to prevent the bulging forward often seen on waists where bones terminate.

SPRINGING BONES IN CASINGS. "Springing" is simply stretching the goods so there is more bone length than seam length. This curves the waist toward the figure; therefore the amount of spring required depends upon the amount of curve to the figure. Then again, the curved seams over the hips require more spring and a greater distance of spring than do the straight seams of the front and back. Let the greater amount of the spring of the seam be at the waist line within the space of one and one-half inches above and one and one-half inches below it. Do not spring between the two last fastenings at either end, simply hold taut.

Low cut evening bodices, quite frequently have bones inserted from top to bottom in back. In those closing with lacing this is absolutely necessary. Narrow bones are best for closing edges which are to lace together. When a whalebone has been properly prepared in warm water it is easily cut through and can be slit to any desirable width.

BONING TUB DRESSES. In wash dresses casings are applied the same as in other garments, the only difference being that they are finished at the top separately from the bone to permit of the latter being easily removed when desiring to have the garment laundered.

BONING GIRDLES AND BELTS. All belts and girdles are to be boned as carefully and thoroughly as waists. The same rules which control the boning of waists are to be complied with and carefully followed when constructing belts and girdles, even though they do not measure more than an inch in width.

FEATHER BONING. Cut feather bone one and one-fourth inches longer for each seam than directed for whalebone. (See Boning with Whalebone.) Rip the centre row of stitching out of the feather bone one-half inch at the bottom end, and three-fourths inch at the top end. Slip the casing back at each end as far as ripped and cut the bone off, rounding the corners; then turn the casing loosely over end of bone and tack to place on wrong side of bone. Spring the bone on to the seam the same as directed under whaleboning and pin to position that the greater amount of the spring will be at the waist line. The bone is then to be cross stitched to the seam, each end being finished with a large X. Buttonhole twist or floss is to be used for this purpose. To feather stitch the surface of the casing and then

apply to seam with long back stitch along each edge of bone, makes an elegant finish. The same instructions apply to feather bone as to whalebone in regard to keeping the centre of the bone over the centre of the seam, as well as fastening the bone to the seam directly at the bottom, and allowing three-fourths of an inch to remain loose at the top above the fastening.

Making and Applying Padding

Place that portion of the lining which has been marked for padding, onto canvas keeping the thread of the lining on the same thread of canvas. Trace around the marking; this will leave traced on the canvas the exact size and shape the pad is to be. Cut the canvas out, and with running stitch apply seam binding flat around the edge, holding the binding a little full.

If only a slight building up is required, the canvas will in itself be sufficient. Some figures are quite hollow just in front of the arms eye, back of the shoulder, through the bust, chest, etc. In such cases, arrange a small quantity of best curled hair on the side of the canvas which is to face the lining when applied; tack the hair to the canvas with a long loose stitch across the hair, catching a short stitch into the canvas. Draw the hair out so it will be thin at the edges and the pad is ready to adjust on the lining.

The curled hair used for making pads is the same as used by furniture upholsterers.

Pads are to be sewed onto the lining so that they rest between the lining and the outside part of the garment. Pin the pads to position, arranging them exactly where the markings indicate. Then sew them securely to the lining at every inch at the edge of the seam binding only; this can be done either with a plain fastening stitch, or with a small star stitch. In either instance, the thread used must be silk and the same color as the lining.

SKIRT PADS. Skirt pads are made by tracing the shape as marked on the skirt lining, when fitting, onto a piece of the lining material. A skirt pad must have an under and an upper section. The under section is to fit smoothly and is to be cut from the piece traced from the skirt lining; the upper section is to be cut one-half inch wider at the waist line than the under section. The two sections are to be seamed together on the wrong side, around the edges, leaving it open at the waist line. Arrange curled hair on the under section, as required, keeping it thin at the edges, and tack hair to the under section only, with long loose stitch over the hair, catching a short stitch into the material. Turn the pad rightside out and finish by making an inverted pleat, as deep as the extra fullness will admit, at the centre of the waist line of the upper section. Turn in the edges at the waist line, baste, and stitch close to the edge. The skirt pad is to be attached to the waist band of the skirt.

Very thin arms may be improved by a layer of wadding between the elbow and shoulder, when close-fitting sleeves are worn.

Finishing Lining Skirt

Make and finish the placket. (See How to Make Plackets.) Trim off the bottom at one-half inch below the marking for the length of the skirt. Turn the bottom of the skirt up to the under side at the marking, and baste at three-sixteenths of an inch above the turning, commencing at centre front and basting to centre back on each side, with stitches not more than one-half inch in length. With even, fine stitches run a gathering thread on the waist line from the centre front to the centre back of skirt, and another gathering at one-eighth inch above. Now arrange the lining skirt at the waist line on a band of Prussian binding measuring one-half inch in width, the length to be governed according to the size of the waist, allowing one-half inch at one end for turning in when finishing, and enough at the other end to cross the shield of the placket and an extra one-half inch for turning in when finishing end. This waist band is to be attached on the under side of the lining skirt, so as not to interfere with the adjustment of the outer skirt. Pin the waist band at the centre front, then at the centre back and draw up the gathering threads so as to ease the skirt at the waist line to the band. It is not to be understood that the skirt is to be gathered, it is only to be eased and should there be enough fullness to form gathers, the darts are to be taken in more. By easing the skirt to the band will obviate any rolling or pushing up of the skirt at the waist line. Commence basting the band at the centre front and baste from there, on each side, to the centre back, with close even stitches.

Making and Adjusting the Outer Portion of the Garment to the Lining

Now that your linings are all finished and perfect in every respect, the making of the outside and fitting it over them will be very simple and easy. If any decided alterations have been made in the linings, the same changes must be made on the outer parts. For instance: If you made any change in the waist line of the skirt when fitting the lining, make the same change on the pattern for the outside portion of skirt before cutting it. Whatever change has been made at the bottom of skirt lining when fitting, make same change on pattern for outer section before cutting. The same method is to be employed with waists and sleeves. This will afford a great saving in material and will obviate the possibility of any mistake in regard to cutting.

The remaining steps for putting together the other portions of waists, sleeves and skirts involve little that is different and nothing that is more difficult than the instructions given in putting the linings together. All seams in outer portions are to be held, stretched, basted, and stitched in exactly the same manner, as were their corresponding seams of the lining. Seams are to be pressed and finished in a like manner as were the linings. The making of tucks, plaits, folds, pipings, hems, shirrings, etc., will be found under their respective headings.

Make the outer portion of the waist complete (with the exception of sewing in sleeve and attaching collar), and slip it over the lining, basting it correctly to position round the neck and armhole and at the underarm seams. Mark where it is desired to have the waist line of the outer portion meet the waist line of the lining at the centre back, centre front and underarm seams, then gather between these points so that the line of gathering will coincide with the waist line of the lining; run another gathering at one-eighth inch above, draw up the gathering threads evenly together by drawing both at one time, adjust the fullness to proper position and baste outside to lining at waist line.

Make the outer sleeve and drape and fit to the lining sleeve. Then with short even stitches, baste into the armhole at the markings made at the first fitting. Do not stitch the sleeve in tight until after the second fitting. For making and hanging a fancy sleeve without a lining, follow same instructions as for lining sleeve. Turn the sleeve up to the inside at the bottom. At the marking on the lining for the length of sleeve, trim off allowing one-half inch edge above the turning and baste at three-sixteenths of an inch above the turning.

Make the collar (See How to Make Collars.), and carefully baste to position as indicated by the markings on the lining. Do not sew the collar on tight until after the second fitting.

Make the outer skirt, adjust it over the lining skirt by attaching them together with short basting stitch at the waist line only. Now baste at the waist line on the outside a band of Prussian binding, the same as on the under side, turn in ends of band and sew on hooks and eyes temporarily. Do not stitch the band on tight until after the second fitting, so that if any small change may be needed, it can be readily done. The garment is now ready for the second fitting.

Second Fitting

If, at the second fitting any defects are to be observed, for their causes and remedies, refer to "How to Do Fitting." Do not fail to inspect the bottom of the skirt the very last thing before removing the garment, to make sure it is the correct length all the way round. Also the bottom of the sleeves to make sure each sleeve is turned up at the exact length it is desired to have them when finished.

After the Second Fitting

If any changes are necessary, make them. Then blind the collar to the waist. Next, sew the sleeves in tight, preferably by close back stitch. However, they may be stitched to the waist by machine. Always sew in a sleeve with the sleeve on top, or if stitched in keep the sleeve next the presser-foot, stitch carefully, keeping a perfect seam. Trim the outside material off at the waist line. That is, if the

waist line is to be the bottom of the waist. The waist lining should extend at least five inches below the waist line underneath the skirt. Baste and sew a stay tape one-fourth inch wide around the waist at the waist line as a substantial finish, letting it extend just low enough to cover the raw edge of the outside. Trim the turned edge at the bottom of the sleeve to within three-eights inch from the turning and finish with a bias facing; the facing must measure fully as much in length as the sleeve is wide. The width of the facing will depend upon the style of the sleeve.

Remove the hooks and eyes which were only temporarily sewn on the band of the skirt, and stitch the band to the skirt by stitching along both the upper and lower edges and by commencing in the centre front and stitching to centre back at both sides. Trim the turned edge of the bottom of the skirt to within one-fourth inch of the turning. Cut either a shaped facing, or a facing on the true bias, making it from two to three and one-half inches wide, as occasion may require. Turn in and baste one-fourth inch at the lower edge of the facing, pinking the upper edge as a finish. Then baste the facing smoothly against the inside of the bottom of the skirt, allowing the skirt to project one-sixteenth inch below the facing; shape the upper edge of the facing by stretching it so it will lay flat and smooth on the skirt. If the facing used is a shaped facing it will not require any shaping or stretching. The facing of the skirt may be stitched or blinded at both edges, the style of the skirt to determine this. The facing for a silk or light weight skirt should be of fine cloth which will act as a soft, clinging weight to hold the skirt down and in alignment; silk or satin is to be used as a facing on heavy skirts. Carefully press the bottom of the skirt (See Pressing), and then finish with three-fourths inch wide silk tailors' braid; first baste the braid smoothly along the lower edge, allowing it to project one-sixteenth inch below the bottom of the skirt. Commence basting the braid at the centre front and baste to centre back at each side; then baste the upper edge of the braid down smoothly, again commencing at centre front. Fell the braid along the upper edge to the facing only, using care not to catch the stitches through into the outside material. The lining or foundation skirt is to be finished at the bottom in the same manner. The joinings of bindings, as well as those of facings, must be neatly finished. Under no circumstances should such ends be lapped. Seam and press them well so they will not be visible. Always seek to join on the slant where material is bias.

BELT INSIDE OF WAIST. Inside the waist always sew a belt. It should be three inches longer than the regular waist measure. Turn under each end of the belt one and one-half inches and sew a hook on the right end and an eye on the left. Turn under the raw ends of the belt and hem them down over the ends of the hook and eye. Mark the centre of the belt and sew it to the centre back seam of the lining with a large X stitch, keeping the lower edge of the belt one-fourth inch above the waist line. If the waist opens in the front, then sew the belt to the centre front seam of the waist, keeping the lower edge of the belt one-half inch above the waist line.

To Make Plackets

The making and finishing of the placket will greatly depend upon the style opening which the placket is to occupy. The first consideration will be to arrange for the placket opening where it will be the least visible; this will depend upon the style of the garment. The right side of the placket most always laps to the left. If you have followed instructions in putting the skirt together, both sides of the placket opening have a stay tape along the seam to protect them from stretching, which is one of the secrets of a true setting placket.

MAKING A PLAIN PLACKET AT SEAM OPENING. Turn and baste the right side of placket opening under at the marking for the seam and press. Trim the edge down to within $\frac{1}{8}$ inch from turning. Over the surface of this baste ribbon seam binding flat, keeping it back one-sixteenth inch from the edge of turning, the other edge of binding to extend over and cover the raw edge of the turning; stitch along both edges, and press. Start at the waist line and mark at every one and one-half inches on the under side of the right opening, and sew suction buttons at the marks, keeping them one-eighth inch back from the edge, using care not to catch the stitches through to the outside material. For the left side cut an extension or shield from the straight of the same material as the outer skirt is made of, making it one and one-half inches longer than the placket opening and two and three-fourths inches wide. Baste the shield to the left side of the opening, by placing the right side of the goods of the shield to the right side of the goods of the skirt and basting together along the marking for the seam. Stitch the seam, remove the basting, trim the seam edge to within one-half inch from stitching; turn the

seam toward the shield and press firmly. Baste ribbon binding flat across the surface of the seam, by keeping one edge along the stitching and the other edge to extend over and cover the raw edge of the seam. Stitch both edges of the ribbon binding, and press. Starting at the waist line mark on the outside of the shield, between the stitchings, at every one and one-half inches and sew suction buttons at the marks, keeping the edges of the suction buttons one-eighth inch back from the edge of the seam. Fasten at the waist line with No. 2 hooks and eyes. Also sew a hook on the end of the band of the shield and an eye to correspond on the waist band of the skirt to hold the end of the placket in position at the waist line. If this work is perfectly done the placket opening will always set smooth and perfect in every respect. Sew a No. 2 hook, perpendicular, on the underside of the waist band of the skirt at the centre back, and a corresponding eye, loop downward, on the outside of the waist band of the waist at the centre back. When putting the garment on, hook the skirt to the waist at this point and the skirt will always be neat and in proper position at the waist line in the back. When the individual is exceedingly broad, then three hooks and eyes are to be applied in the same manner as the foregoing, sewing one at the centre back and one at each side at one and one-half inches from the centre back.

PLACKET IN PLAIN HABIT BACK TO FASTEN WITH HOOKS AND COVERED RINGS. Where a skirt has a plain habit back and there is no trimming over any of the seams to cover a placket, it may be at any preferred seam, but the back one is the best. If done properly there is no occasion for it to be visible, and the added thickness, which is unavoidable, is more easily disposed of at that seam. Make as follows: First, when stitching the seam stop short of the placket opening, but continue the tacking to the top and press the whole of the seam open. Next, remove the placket threads; lay a strip of fine canvas under each edge and turn them back. Then stitch them down from the right side and mitre the stitching at the lower corner. Sew hooks (that will not unfasten themselves) and rings alternately and closely under each edge, so that when fastened the edges meet perfectly. To make the inside neat, hem an inch wide strip of material under one edge, and a three-inch-wide one under the other. Turn the latter, after hemming it along the placket edge, back an inch from the seam; hem it by the fold, and the turned-back part will form a fly or shield to underlie the opening. The fly may need lining with silk, but if sufficiently firm the edge merely requires binding. The placket should be pressed when stitched and again when finished.

PLACKET UNDER INVERTED PLAIT. Where skirts have inverted plaits at the back, the placket is cut at the underfold of the right plait, this being bound with ribbon seam binding. The waist band finishes at the end of this top plait, to then close with a hook and eye over to the centre back, another eye having been sewn to the end of the left under belt to fasten with hooks sewed correspondingly to the inside right top belt. When the placket is made in this manner, there will be no fear of the placket opening being visible at any time.

PLACKET UNDER BOX PLAIT. Where a skirt has a box plait at the back, the placket is made at the centre of the back at the fold of the plait, the plait concealing the opening by being fastened to the left side and hooking over to the right, it being understood that the skirt was previously hooked at the centre back.

PLACKETS UNDER PLAITED DRAPERIES, ETC. Skirts having plaited draperies have the placket opening of the foundation skirt at the middle of the back and that of the drapery at one of the under folds of the plaits. Both openings should be faced or hemmed, each separately, and then pressed. Extra allowance must be made in the belt to permit of the plait being in proper position when closed.

PLACKET IN GATHERED SKIRTS. If the gathers are full enough the placket opening may be made in the centre back. If the gathers are scant, then the placket is to be made at one side under a seam.

PLACKET IN ONE PIECE DRESSES. The most satisfactory place for placket opening in the one piece dress is at the centre back.

LENGTH OF PLACKET OPENING. This will depend upon the size of the individual, varying from 9 to 14 inches in length.

Finishing Darts in Skirt

Darts must be well tapered off. Nothing looks worse than a puffy ending to a dart; it is a sure sign of bad workmanship. The edges should be cut down as far as possible, less wide than those of the seams, and the part toward the point that cannot be cut should be carefully laid into a tiny box plait, and as carefully pressed; then if necessary, a little shrinking of the material round the point will make it as smooth as desired. Dart seams, to be correct, should be almost invisible.

How to Make Collars

Take the canvas collar pattern which was made at the first fitting and lay upon Mousseline de Soie or Chiffon cloth, placing it on the true bias. Carefully mark the Mousseline all around the edge of the canvas, also the centre front and centre back of collar from bottom to top. Cut out the collar three-eighths inch outside the markings. This Mousseline section of the collar is to be used as an interlining and support for the boning or stays. Now turn in to the wrong side and baste the upper and lower edge of the collar at the marking. Run along both upper and lower edge of collar with fine, even running stitch, keeping one-eighth inch from the edge. Soak whalebone (See How to Bone Waists), and when soft and pliable cut lengthwise into strips one-sixteenth inch wide. Slip into the one-eighth inch casing formed by the running stitch on both upper and lower edge of the collar. Cut the whale bone off at the proper length, and fasten securely at each end. Sew one-eighth inch wide ribbon from the top to the bottom at the centre back. Measure the space from centre back to centre front at both top and bottom edges of collar, and divide it into three equal parts, and sew an eighth inch wide ribbon bone casing at each third from top to bottom edges of collar. The centre front is not to be boned. Cut the bones the proper height for the collar, from the one-sixteenth inch wide whalebone, slip them into their respective casings and fasten them securely at top and bottom, and at twice between. All parts of the foundation must be the same color as the outer section. Now apply the outside section of the collar onto the boned foundation, either plain or draped as desired. Turn all the edges in over the boned foundation, slash so they will lie flat against the boned foundation and baste thoroughly to position, always commencing at centre front and basting to centre back. Cut a facing the size of the collar from the true bias of the same material as the foundation, baste to the inside of collar and turn in the edges so they will come to within one-eighth inch from the edges of collar and fell to position. Collars which open in the back, every part of their construction must be executed by commencing at centre front and basting or sewing to centre back on each side. Should the collar be made by sewing from one end to the other of it, the result will be a collar which twists and will not fit the neck the same at each side. When the collar is to open in the front, then every part must be put together by working from centre back to centre front. The same rule applies to any and all styles of collars, as well as to the setting of a collar.

Baste the collar to the neck curve of the waist at the marking which was made at the first fitting, commencing at the centre of the collar to baste each side. After the last fitting, the collar is to be slipped stitched to position, and the neck curve of the waist trimmed to within one-fourth inch of the slipstitching. Slash the neck curve to within one-eighth inch of the slip stitching, at ever one-half inch. The neck curve is then to be finished by applying ribbon binding, holding it easy and flat, sewing only at the lower edge (which is to be placed at the slip stitching), and attaching upper edge to prependicular bone casings only.

TUB DRESSES AND STOCKS. With tub dresses or with stocks the bones are to be slipped from their casings before laundering same.

SHIRT WAIST COLLAR BANDS. These bands are interlined with one or two thicknesses of butchers' linen canvas, instead of using bone stays. Foundation and material are all cut one size, i. e., one-fourth of an inch larger all around than the collar is to be when completed. With the machine stitch both inter-linings together several times through the centre; baste on the outside section, and then the inside, with the right side of the frabric facing the outside of the collar. Stitch all together along the top and sides, taking a one-fourth inch seam and leaving the lower edge open. Trim the corners off rounding, and turn right side out. If the corners do not come out perfectly, push them out with some dull instrument. Having the collar turned right side out, now baste along the edge to keep in position. At the lower edge turn to the inside the outer material and the interlining one-fourth inch and baste. Now turn up the edge of the lining letting it come between the lining and the interlining, making the turning one-fourth inch deep and baste. Baste the lower edge of the outer section and inter-lining to the neck curve of the garment, holding the neck curve of the garment quite taut to the collar. Stitch to position, and fell down the lining section to cover the stitching. A row of machine stitching about one-eighth of an inch from the edge around the collar will greatly improve its appearance.

SAILOR COLLARS. In cutting the cloth, be sure to allow for seams. Line and make the collar, and finish the edges complete, except the one that sews to the garment. Where a collar is to be edged with

lace or embroidery, it is cut the width of the trimming smaller than it is to be when finished, of course, not forgetting to allow for seams. The edge of the trimming is usually placed between the turned-in edges of the outside and lining sections. The edges are then finished either by slip stitching, or by machine stitching with one, two or more rows of stitching. Then baste the neck curve of the collar and the neck curve of the waist together, holding the collar slightly full around the neck. Take a bias strip one and one-half inches wide and lay it on the right side, so the inside edge can be stitched in when the collar is stitched to the garment. Stitch all three together, following the line of the neck. Turn the seam and the bias strip to the inside of the garment, and hem the bias strip down over the seam as a facing.

CUT ON TRUE BIAS. All sections of collars are to be cut on a bias, as far as possible. However, in many instances this can not be done, especially in regard to the outer section of the collar, as much of the beauty of the design of the material would be lost.

How to Make Folds

Folds are always to be cut on the true bias of the material, for, when cut from other than the true bias a perfect fold can not be made, as ripples are sure to form across it. Work very lightly and do not handle the fold more than is absolutely necessary. Use great care not to stretch the edges of the fold. Never make straight joinings in folds, always make all joinings on the bias. This applies to end joinings as well, which are to be seamed and pressed in the same manner as the other joinings. Under no circumstances should folds be lapped where both ends meet, unless it is to form a part of the trimming.

PLAIN FOLDS OF VELVET, SILK, ETC. To make a plain fold of velvet, silk, etc., cut thin crinoline on the true bias the width the fold is to be when finished. Cut the edges perfectly even, for any little defect will positively show when the fold is completed. Now cut out the material, from true bias, one inch wider than the crinoline and baste the crinoline on the goods, keeping it exactly in the centre, leaving the fabric extend equal distances on both sides. The edges of the material are then turned over the crinoline and carefully basted. The edges of the material are then to be cat-stitched to the crinoline, using care not to catch through to the right side. A layer of cotton wadding placed between the outer material and the crinoline will sometimes improve the outside appearance and give a pleasing effect. In instances where there is risk of the underside of the fold showing it is necessary to face the fold with some thin material, such as silk, satin, etc., this entirely depending on where the fold is to be placed, and the manner in which it is to be applied. Folds to be adjusted with machine stitching require no lining.

NARROW FOLDS. For a very narrow fold, the material is cut wide enough to lap over on the under side.

FOLDS WITH ONE OVERLAPPING THE OTHER. To make folds with one overlapping the other, cut strips of the material on the true bias, making them double the width the fold is to be, with one additional inch to allow for sewing or lapping. Thus, if the fold is to show one-half inch when completed, cut the strips two inches wide. If of flimsy and thin material, line with soft crinoline, taffeta, or satin. Fold over both edges and baste together, being very careful to keep the fold perfectly even. The folds are then basted to the garment, each one being fastened by stitching with the machine or slip stitching along the top edge before the next one is added. The edge of the last fold is usually finished with a milliner's fold.

MILLINER'S FOLD. To make a milliner's fold, which is a name given to a fold which forms its own piping, cut the material double the width you wish the fold to be when finished. Next turn down the top edge three-eighths of an inch, and the lower edge up one-fourth inch, turning both of these edges to the under side. Now bring up the lower edge to within one-eighth of an inch from the top edge, keeping the right side out, and baste both together. There are various ways of finishing this fold, one being to slip stitch the one edge to the other, and then adjusting it to the garment by means of the same stitches; or it may be stitched with the machine along its lower top edge and then fastened to the dress with slip stitches. Then again it may be basted right to the garment and stitched with the machine, however, this method is not satisfactory with all weaves, and must not be utilized without first trying a sample strip to determine if the material will work smooth. The dimensions of the fold, as well as the edges to be turned in, may be changed to suit one's taste.

FOLDS OF CREPE are underlined with silk.

SEWING FOLDS TO GARMENTS. Folds may be slipped stitched, or machine stitched, as previously referred to under Milliner's Folds. Folds which are to be sewed around the bottom of a skirt or any such rounding, must have the lower edge of the fold stretched to make the upper edge fit smoothly. If a fold is to be applied to a hollow rounding, the upper edge of the fold must be stretched to make the lower edge fit smoothly.

How to Make Piping

A piping is a border formed of any material on a garment by means of the introduction in it of a piece of bobbin, cable, or piping cord, for the purpose of giving an appearance of greater finish or adding to its strength. All pipings must be cut from a true bias.

TO MAKE CORD PIPING. Place a piece of the cord to be used along a strip of material—cut on the bias—on the wrong side, leaving a depth of two-thirds of the width of the strip which is to lie uppermost, when placed on the article to be bound. Tack in the cord lightly, and then lay it on the raw edge of the garment or article to be thus finished; the cord side inward, that is, toward the work. Stitch or backstitch all together, keeping close to the cord. Then turn all the raw edges inward, and turn in the outside one over the others, so as to form a hem. Where piping is to form the edge of a fold, the piping or cording is first adjusted to the fold, then fastened to the garment by sewing between the piping and fold, the stitches to be concealed. In some instances it is preferable to fold the bias strip over the cord and run small, even stitches through the bias strip close to the cord, to hold the cord enclosed and then adjust the piping to the garment.

FOLD PIPING. Cut a strip of material on the true bias; fold over and baste, bringing the two edges together, keeping the right side out; adjust the piping from the inside with invisible stitches. Ordinarily, the fold edge of the piping is to extend one-eighth of an inch beyond the fold edge to which it is being applied.

Matching Stripes and Plaids

The secret of matching stripes and plaids in any garment lies in having a perfect pattern or foundation. If there is any doubt as to the pattern being correct, the lining should be fitted before cutting out the material. This will be found necessary for garments which are to be cut from stock patterns; those cut by the S. T. Taylor system to individual measurement will not need any changes. It is a very important matter that all seams are cut to one width, as otherwise trouble is apt to arise in the joining. Before cutting, ascertain which way the plaid or stripe is to run in a garment. Usually all plaids are so arranged that the darkest stripes run across the bottom, with the lighter shades going upward; flowers and figures to be taken in the same direction.

ARRANGING PATTERNS ON STRIPES AND PLAIDS. Arrange the pattern onto the material in whatever manner it is desired to have the design run in the garment; if a diagonal or V shape effect is desired in any section, it will be necessary to lay the pattern of that section on the bias or diagonal of the material; if a horizontal effect is desired, then the section of the pattern is to be placed with the design running horizontal, etc. Diagonal weaves should never be matched into Vs, wherever it can be avoided, for, as the fabric would have to be taken lengthwise and crosswise to admit of such matching, there would be chances that one side of the waist would not fit as smoothly or the same as the opposite one. It is quite essential, that from whatever thread of the material the one side of the garment is cut, the opposite side must be cut from the same thread to give satisfactory results.

CUTTING PLAIDS AND STRIPES. Cut out one section from a single thickness of material at a time; then take the portion just cut and place its right side on the right surface of the fabric so that the stripes or plaids will perfectly match, and cut out the opposite piece. By this same method all seams may be matched.

Stitches---Tacks---Finishings

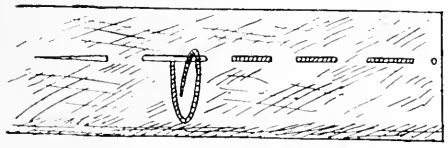


Fig. 1.

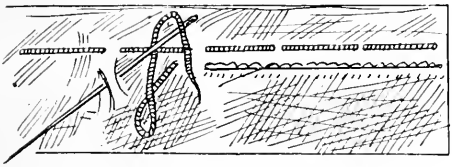


Fig. 2.

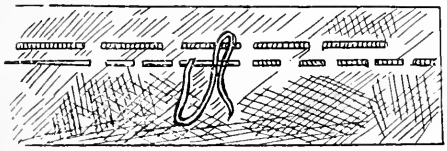
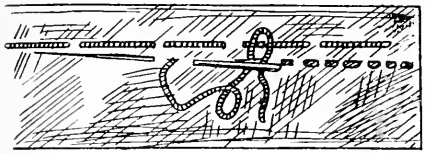


Fig. 3.



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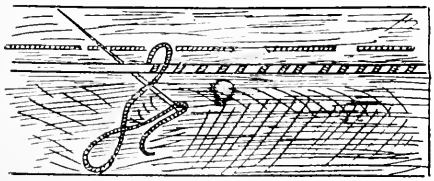


Fig. 5.

THREAD—NEEDLES. Thread 20, 24 and 30, use No. 5 needle.

Thread 36 and 40, use No. 6 needle.
Thread 50 and 60, use No. 7 needle.
Thread 70 and 80, use No. 8 needle.
Thread 90 and 100, use No. 9 needle.
Thread over 100 use No. 10 needle.

Only the best quality of needless are to be employed. Before using, always test a needle to make sure of a sharp and perfect point. Never use a needle which is blunt on the point, or which has become bent. The size of the thread to be used depends upon the quality of the work. Never use other than a good quality, smooth thread.

TO MAKE A KNOT hold the end of the thread between the thumb and first finger of the right hand, wind the thread once around the end of the finger, twist the end twice into the loop with the thumb. With the middle finger pull the loop to the end.

THIMBLE. Place the thimble on the second finger of the right hand. The thimble must fit perfectly; otherwise, the operator will be unable to do accurate work.

HOLDING THE NEEDLE. Hold the needle between the thumb and forefinger of the right hand, the eye of the needle on the thimble; press the needle gently between the thumb and forefinger. It is a great fault to hold too firmly to the needle.

BASTING. Always pin carefully before basting (If the materials are silk or velvet, use needless instead of pins). For basting use No. 50 thread and No. 7 needles (betweens or tailors' needles). In basting take only one stitch at a time, basting accurately and true enough that the basting may be used as a guide when stitching. Careful basting prevents the seam or goods from puckering.

EVEN BASTING. The term "even basting" means to make the stitch the same length on both the

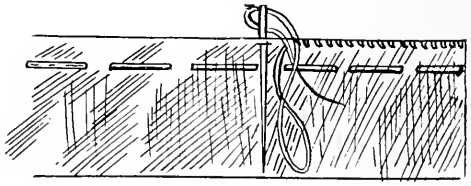


Fig. 6.

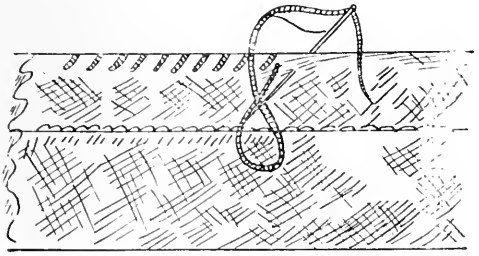


Fig. 7.

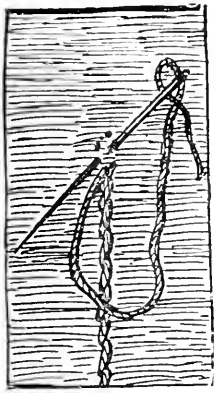


Fig. 10.

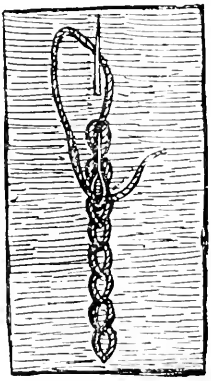
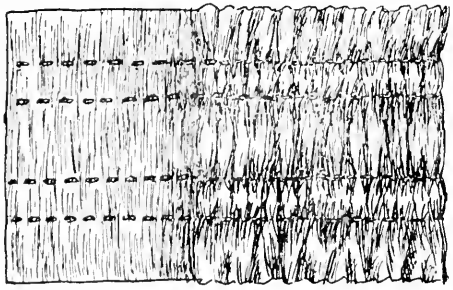


Fig. 11.



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upper and lower side; this stitch varies in length from one-eighth to one-fourth inch, depending upon where it is to be utilized. This way of basting is used for seams of dress waists and where two or more thicknesses of material is used. See Fig. No. 1.

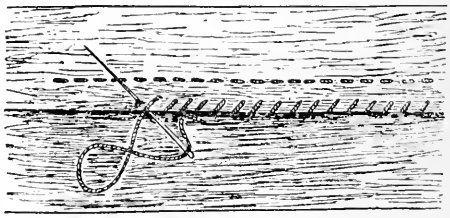
UNEVEN BASTING. The term "uneven basting" means to make the stitch one inch long on the upper side and one-fourth inch on the lower. Uneven basting is mostly used over large surfaces and skirt seams and as a guide for stitching. See Fig. No. 2.

RUNNING STITCH. Use No. 50 thread and No. 7 needle. Hold the material between thumb and forefinger of the left hand. Take even stitches the same as even basting, only smaller. Begin at the right hand corner and take stitch over forefinger. This stitch is used when there is no great strain on the seam, and it is also used as a gathering stitch for ruffles, tops of skirts, shirrings, etc. See Fig. No. 3.

BACK STITCH. Use No. 50 thread and No. 7 needle. Hold the material over the left forefinger, holding it in place with the thumb and second finger. Insert the needle from right to left, pushing the needle nearly through. Draw the needle out with the thread running between the third and little finger. Repeat, taking up a little of the cloth with the needle, according to the size of the stitch desired. Fasten the end by taking two other stitches over the last stitch.

RUNNING BACK STITCH. Take up two or more one-eighth inch stitches on the needle at one time with one-eighth inch space between. Repeat beginning in the middle of the last stitch. A running back stitch is used when the requirement is a stronger seam than for a running stitch. See Fig. No. 4.

OVERHANDING. To overhand is to join the edges of cloth together, the edge can be selvedge or



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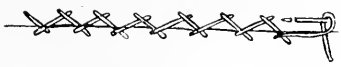

Fig. 14.

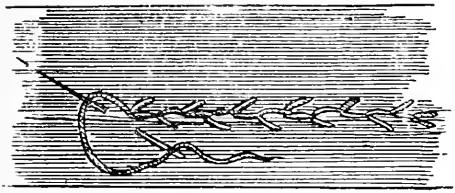

Fig. 15.

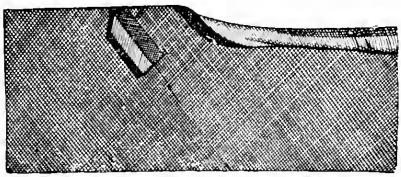

Fig. 24.

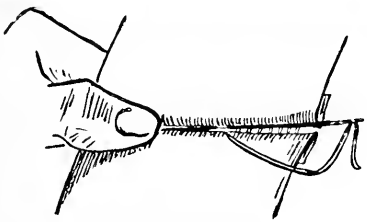

FIG. V.—DRAWING.

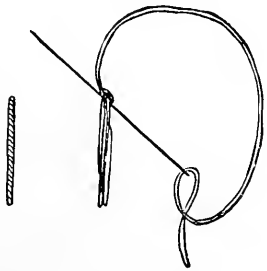

FIG. VI.—TACKING.

crease fold. Use No. 70 thread and No. 8 needle. Hold the material along the edge and around the end of the left forefinger, keeping it in place with the thumb and second finger. In starting the seam, hold the two ends between the thumb and forefinger, inserting the needle in the edge nearest to you and one-fourth inch from the end. Draw the needle through, holding the end of the thread under the thumb. Now insert the needle at the end of the goods in the edge nearest to you, the needle pointing toward you. Draw the needle through and place it through both ends of the goods, taking up two or strong fine twist is used for it. Fig. 5 illustrates the three threads of the cloth. Make the stitch close and regular. In overhanding the seamstress works from left to right, passing the needle straight (not slanting) through the two edges of cloth. See Fig. No. 6.

OVERCASTING. Overcasting is done by taking a slanting stitch over the raw edge of goods to prevent ravelling. Use No. 70 thread and No. 8 needle. Trim the edges neatly before overcasting. Begin at the left hand end of the seam. Hold the work over the forefinger of the left hand. Take a slanting stitch one-eighth inch deep and one-fourth inch apart for ordinary work. (Both the depth and length of the stitch is to be regulated according to the requirement.) Continue in this manner, being careful to make the stitches even. Do not draw the thread tight, as this would cause the material or seam to draw and pucker and loose its spring. In overcasting the seamstress works from right to left, placing the needle into the material slanting, and holding the thread in position with the thumb until the stitch is made. See Fig. No. 7.

GATHERING. A gathering stitch is to take up several stitches on the needle having the space and stitch equal size, or when occasion requires, the space can be double the size of the stitch. Use No. 40 thread and No. 7 needle. In making a double gathering (two rows), be careful to have the stitches of the second row directly under the first row. Long stitches are to be taken when there is much fullness

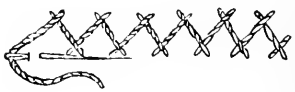

Fig. 13.

only. For most gatherings, a fine stitch is necessary for beautiful work. See Running Stitch, Fig. No. 3.)

SHIRRING. Shirring is done by making several rows of gatherings directly under each other. Mark the required number of rows at the desired distance from each other. In soft materials the finer the stitches, the more beautiful the shirring. The gathering can be drawn up on the threads, or by cords run between the rows. See Fig. No. 114.

BLIND STITCH. This stitch is used for fastening the rolled and invisible hem, to attach folds to garments, also milliner's fold, etc. For making blind stitch take up but one thread of the cloth, and before drawing the needle out, take up one-fourth inch of the edge of the fold. In making rolled hem and attaching folds to garments, the needle is so placed that the inside section of the outside is caught to the under piece.

SLIP STITCH. To slip stitch two edges together, pass the needle in between the folds of the two edges, catching first one then the other, using care not to catch to the outside of either edge, and not drawing the needle out until at the end of the thread or the material. The less frequently the needle is drawn out and started again, the more smooth and perfect will be the edges which have been slipped stitched.

PRICKING Is employed in back-stitching through on unusual thickness; the needle is passed straight through and back as in putting on a metal button. To pick up a stitch with a sufficiently strong needle for the purpose would displace the relative positions of the textures.

STOATING. Stoating is used to join two ends or edges together when it is desirable to make the join flatter than an ordinary stitched seam would do. A very thick cloth may sometimes be joined raw edge to raw edge by this stitch in places where there will be no strain and an invisible join is desired. (See Fig. IV.)

DRAWING. Drawing is a stitch worked from the right side, to draw two ends or edges together and leave an appearance of an ordinary seam. The chief characteristic in the working of this stitch is to insert the needle in the one edge exactly opposite where it came out of the other one, to prevent easing the one to the other or showing the stitches. (See Fig. V.)

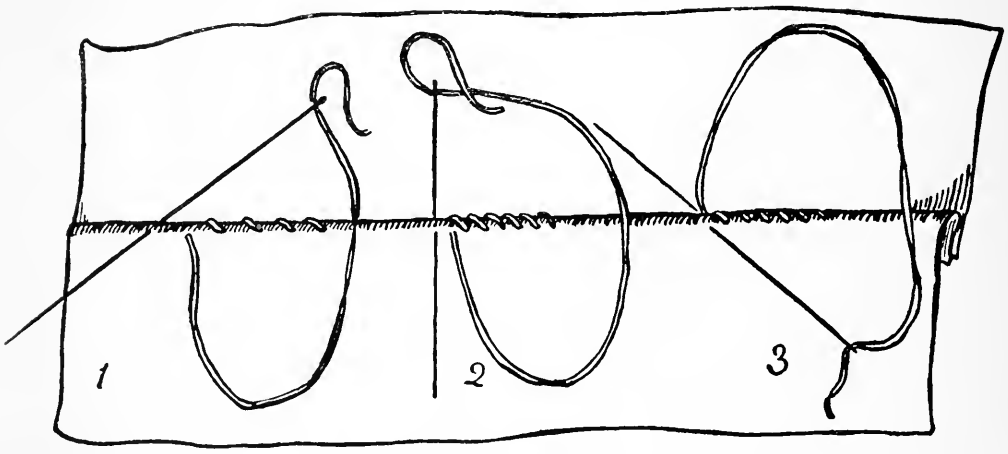

FIG. III.—FELLING.

FINE DRAWING. Fine drawing is applied to join two raw edges of cloth, usually a tear, so as to render the break as invisible as possible. A very fine needle threaded with finest silk twist must be used, and passed backwards and forwards just under the surface of the material, all the stitches being carefully made in different lengths, so as to avoid a ridge

where they cease. With very thick textures it is often necessary to work on both sides. The surface of the cloth should be scratched up with two fine needles held together, then pressed from the wrong side with pieces of linen on both the right and wrong sides of the cloth. In some cases, the one between the iron and the cloth would require to be dampened a little.

TACKING. Tacking, as a term, signifies to run two edges together preparatory to stitching them with the machine; it differs from "basting" in that basting generally refers to securing any two flat surfaces together, or running a thread round any part of a pattern to define the seam lines, making quite large stitches.

strong fine twist is used for it. Fig. VI. illustrates the actual tacking stitches and the finished bar.

FELLING. What in ordinary dressmaking is understood as felling is practically to hem down a turning or edge; but various kinds of felling stitches are to be employed, according to the work in hand. As a rule, the edge to be felled is turned away from the sewer, the exception being that of an outer edge; that is turned toward the sewer, and felled from left to right, instead of from right to left. Of the three specimen stitches illustrated in Fig. III. No. 1 is used when a very slight seam is required; the needle is slanted forward, likewise the stitch, enabling the work to be accomplished very quickly; but there is very little strength in the stitch, and there-

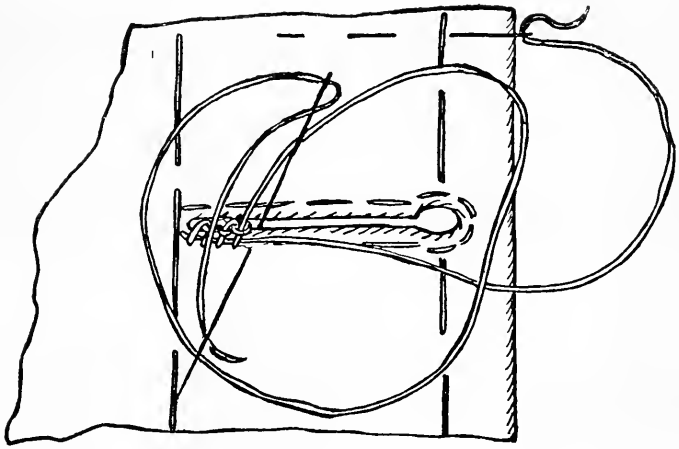

FIG. VII.—BUTTONHOLE STITCH.

Tacking, as a stitch, means staying, to form a stop or security to corners where an opening occurs or a seam ends, such as pockets, plackets, etc.

TO MAKE TACKING STITCH. Several long stitches (beginning and ending at different places for additional strength), are worked through the cloth and interlining crossing the end of the opening; they are then sewn over with slanting stitches placed as closely as possible, each one going well through; when it is finished the bar should sink well into the goods. Sometimes, instead of this, a mitred design in machine stitching or a fan worked by hand is used; but the bar is the orthodox tailor finish;

fore, when there is the likelihood of any strain at all on the seam, as, for instance, to a facing on the inside of a garment, say at the armholes or neck, it would not be firm enough, and then either No. 2 or 3 must be employed, the last being the strongest of the three, as the needle and stitch both slant the same way, and the needle is put in the fold first, and so gets a good hold of the goods; it will also be seen that in working this stitch the seam is held perpendicular and worked toward the sewer.

SERGING. Serging is the tailor name for overcasting, which see.

LOOP STITCH. When an edge is very much in-

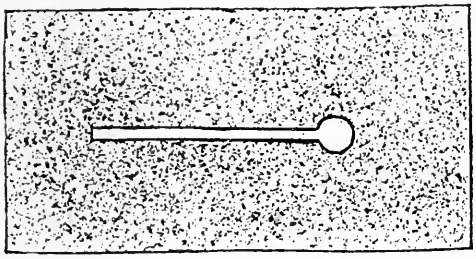

Fig. 20

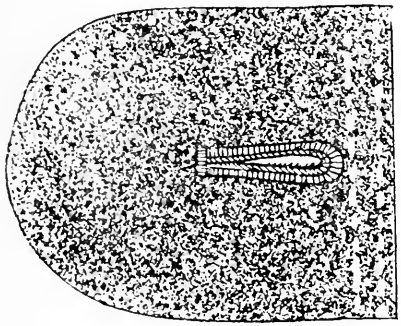

Fig. 21

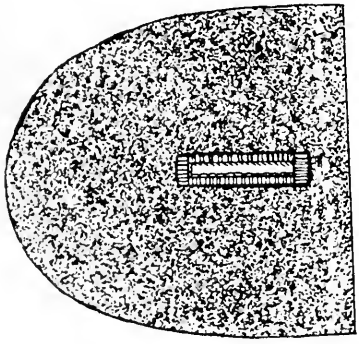

Fig. 22

clined to fray a loop stitch, such as is used to finish off the edges of blankets, etc., is employed instead of overcasting.

CROSS STITCH AS AN EDGE STAY. When a raw edge is not firm enough to hold a felling stitch and it is desirable to secure it to the under surface of cloth a cross stitch is employed: this is also frequently worked on a narrow turning that is not fastened down, as it gives an additional security to the seam, and if an accident should break the seam stitches the turning will not give way because of the cross stitch, without which it would be very liable to do so. Fig. No. 13, shows the ordinary cross-stitch, with needle in position to work from right to left. Fig. No. 14 Shows the cross-stitch used to finish a hem.

FEATHER STITCH, SINGLE. Fig. No. 15 shows a single feather stitch. This is also known as a herring bone or briar stitch. This stitch is worked lengthwise. Start from the right, then to the left, keeping an even line. See Fig. No. 15, needle in position. This stitch is used as a finishing stitch on bone casings, hems, etc. When a hem is finished with a fancy stitch, the hem is turned to the right side of the garment.

FEATHER STITCH, DOUBLE. Fig. No. 17, represents a double feather stitch. This is used when a more elaborate stitch is desired.

KENSINGTON STITCH. Fig. No. 10 shows the kensington stitch with the needle in position.

CHAIN STITCH. Fig No. 11 shows the chain stitch with the needle in position.

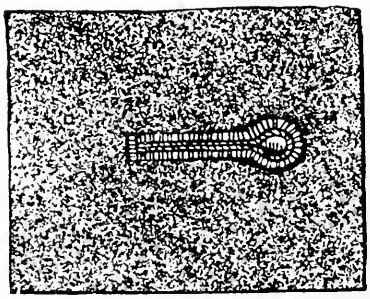

Fig. 23

MACHINE STITCHING. First, see that the tention in the machine is neither to tight nor too loose, with a stitch the proper length according to the thickness of the material to be stitched, and run the machine with a steady motion (not too fast). Silk thread should always be employed, for it not only wears better, but is more elastic and yields to the pressing more effectually than does cotton. Stitch true and even, as much of the beauty of the garment will depend upon the stitching. Always see that all basting is strong enough to firmly hold the two edges to be stitched, and so prevent one edge being "pushed" when sewn by machine.

GUSSET. A gusset is a piece of cloth cut in the shape of a triangle and used to enlarge, and as a stay in an opening at the end of a seam. It can be cut any size desired. Take a piece of cloth two by two inches and fold to form a triangle and cut in the fold. Always set a gusset into a seam, never into a rent made by cutting down, as the hem on edge cannot be well finished ready for gussets. Put a row of stitching across the bias fold of gusset after set in.

TO MAKE A TRUE OR CORRECT BIAS. To make a correct bias, cut directly along a thread crosswise of the material; then fold the corner over so the straight cross edge which has just been cut, will lie directly along a lengthwise thread of the material.

HEMMING. To form a hem, turn the edge of the material in one-fourth inch and crease, on woolen or soft material baste to position, then fold the width of hem desired and baste near the edge of the first fold. Hold the hem over the first finger of the left hand, holding it in place with the thumb and second finger. Insert the needle in the edge of fold, point from you, one-fourth inch from the end of the hem, taking up two or three threads. Pull the needle through, holding the end of the thread under the thumb. Now place the needle through the end of the hem, needle pointing towards the left shoulder; take up two or three threads of the cloth and the same of the fold. Continue taking the desired stitch, being careful to make the stitches even. In starting a new thread, place the end of the previous thread under the hem and start as beginning. Always cut, never break the thread. To fasten at the finish take two or three stitches over the last one taken. Fig. No. 5 shows the stitch and needle in position.

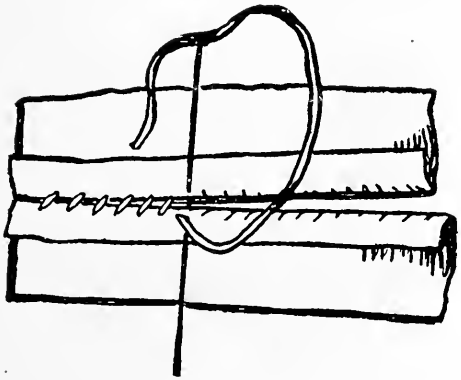

FIG. IV.—STOATING.

HEM IN HEAVY TEXTILES. In heavy textiles the edge of the hem is not turned in. To make this neatly, lay the cloth with the right side on a board or table, turn over the hem the depth required and baste down smoothly with about one inch stitches one-half inch below the raw edge. Cat or cross stitch (see cross stitch), the hem from left to right, so that one stitch will rest on the hem, one-eighth inch back from the raw edge, and the next in the material just below the hem, so on alternately the full length of the hem. Care must be taken to keep the hem straight. When taking the stitch in the material, be careful to only catch one stitch of the fabric, so that it will not show on the right side. Do not put the stitches very close or draw the thread tight, as the latter would cause the outside to show dents at every stitch made. Use a very fine needle and fine silk thread. Fig. No. 14 shows the cross stitch used to finish a hem.

HEM IN THIN FABRICS. In thin fabrics the hem is seldom left with a raw edge, as all edges which ravel should be concealed. Therefore, the edge of the hem is to be turned in and the hem basted over according to instructions for "Hemming." It is then to be felled or cross stitched to position. The cross stitching being done as instructions for "Hem in Heavy Textiles." To do the felling properly, and so it will not show on the outside, use a very fine needle and sewing silk the identical color of the fabric. Pass the needle first through the edge of the hem and then take up one stitch in the material close to the hem, and so on, alternately working right to left. Not more than one top thread of the material is to be taken up when making the above stitch, as otherwise the sewing would show on the right side of the material and this must be positively avoided. Make the stitches as far apart as practical and leave the thread quite loose.

HEM WITH BOUND EDGE. The raw edge of a hem may be finished by adjusting ribbon binding flat on the raw edge of the fabric. The ribbon binding must be sewed on a little full. The other edge is to be felled to the material. If this is done neatly it will make a very pretty finish.

HEM ON OUTER SIDE OF GARMENT. On fabrics having double face, or both sides alike, it is a matter of individual taste whether the hem is turned to the right or wrong side of the material. It frequently making a very pretty finish and trimming in itself. When hems are to be turned to the outer side of fabric, the seams are clipped to the depth required and are turned to the right side as represented in Fig. No. 24. The hem is then turned over and blind-stitched, slipped-stitched, cross-stitched, feather-stitched, double feather-stitched, or machine stitched.

NARROW HOLLOW OR ROLL HEM. Do not try to turn in the edges, place the edge of the material between the thumb and first finger and with the thumb roll the raw edge in, either to the right or wrong side as desired, then fell or blind stitch to position. Do this work very lightly and do not handle it more than is absolutely necessary. When rolling this hem to the outer side, the seams are to be clipped to the depth required and are turned to the right side as represented in Fig. No. 24. The roll hem is the most dainty and narrow hem made.

FRENCH FELL HEMS. French fell hems are frequently used on ruffles, etc., and are made by turning in the one edge to the depth of about three-quarters of an inch, and stitching along the seam one-eighth inch from the edge. Turn over and fell to position. (See Fig. No. 115.)

HEMS IN WASH FABRICS. Are usually stitched by machine, although in the finer fabrics hand-sewing is better applied, and ever so much more dainty and pleasing.

CORNERS OF HEMS, TO MITRE. This is one part of garment-making which demands particular attention; for if the corners of a hem are not well made, the result will never be artistic. Ripping and undoing the parts will spoil the smooth appearance of the hem. Turn the hem over and baste to position along one edge and then along the other edge of the material. This will let the hem of the one edge rest directly across the hem of the other edge at the corner. With tracing wheel or thread, mark diagonally from where the two hems meet at the upper edges out to the point of the corner. Open the corner, and cut at one-fourth inch outside the marking of both the upper and lower hem. Fold in the edge of the mitre of the upper hem at the marking and fell, slip-stitch or machine-stitch to position to the under hem at the mark for the mitre. Or the mitre may be stitched on the wrong side, the seam opened and pressed and then turned over and sewed to position. Or it may be joined by means of the drawing stitch. Under no circumstances should extra fullness be left to lie underneath a mitre where a flat finish is desired. If the work has been carefully done there will be a perfect result. All hems are to be well pressed when finished. (See Pressing.)

Facings

SHAPED FACINGS. If there is too much of a curve, either rounding or hollow, to admit of a smooth hem then a facing is by far preferable. Facings are usually made of the same material, silk, satin, or fine broadcloth. The facing is cut the same shape as the curved edge, on the same thread of the material, allowing for one-fourth inch seam turning both lower and top edge. Then turn in the one-fourth inch at both top and bottom and baste to position with three-quarter inch stitches. Turn in the bottom edge of the section to be faced one-fourth inch and baste to position. The facing is now to be basted to the section, by placing the wrong side of the facing against the wrong side of the section keeping the lower edges even. The lower edge is then to be slip-stitched, and upper edge blind-stitched or machine stitched as may be desired. The upper edge of a facing may be pinked instead of turning it in; the pinking being preferable when an exceedingly smooth effect on the outside is desired. The edge may then be cross-stitched or machine stitched to position.

BIAS FACING. Bias facings are made and applied in the same manner as shaped facings (which see), with the exception, that bias facings must be stretched to fit curved edges and are never desirable when there is very much curve to the edge. When fabrics are so scant they will not permit of a hem, a bias facing is to be used.

In applying facings around the bottom of sleeves, waists, skirts etc., or wherever a facing may be needed, always bear in mind, never to hold a facing taut when basting it against the material; the facing must be held a trifle easier than the outside, then a smooth finish will be the result. All facings are to be well pressed when finished.

Buttonholes

A garment that is perfect in every other respect may be greatly injured in appearance by badly cut and poorly worked buttonholes.

HOW TO CUT BUTTONHOLES. One of the most noticeable faults seen in buttonholes is that resulting from cutting the holes so that there is a break in the slash, which produces an uneven or jagged edge. This is frequently caused by the use of dull scissors, or from cutting the buttonhole with two or more clips or movements of the scissors. And again, it is sometimes due to the slipping of fabrics which are soft and elastic, or where there are two or more thicknesses. To prevent this very common accident, before cutting the buttonholes have the edges of the garment finished and the parts well basted together by running a basting along the edge of the garment, and another basting at a distance back from the edge of the length the buttonhole is to be.

All buttonholes must be exactly alike, and at equal distances apart. They are cut large enough for the button to pass easily through without drawing. Ascertain the required size on a separate piece of material. To determine how far the buttonholes are to be placed apart, mark where the first and last buttonholes are to be placed and divide the space between in equal distances. For vests and close fitting waists they are seldom set more than at the most one inch apart, this depending entirely upon the style or button being used and the prevailing fashion. In vests, waists and coats, the buttonhole is usually cut crosswise, commencing to cut directly on the fitting line and at right angle with the closing edge. On curved edges it is often necessary to deviate a little from this rule in order to produce a harmonious effect. In plaid goods always cut on a straight line of the plaids, unless it has been taken bias, then the same rule applies as used on plain materials. Buttonhole scissors are to be used when cutting buttonholes. Set the guage at the desired length for buttonhole, fasten firmly and with a steady hand cut. To cut the eyelet buttonhole, first cut out the eyelet with a punch, exactly on the fitting line, and the rest of the buttonhole with the buttonhole scissors, being careful to cut directly from the centre of the eyelet.

TO CUT BUTTONHOLES IN MATERIALS WHICH FRAY. For thin materials, or materials such as are apt to fray, use a very thin plate of tin or brass about one inch wide and three inches long, with an opening cut in, as shown in Fig. No. 20. This opening is about one-sixteenth of an inch wide and about one and one-fourth inches long with the rounding, unless larger buttonholes are required; then the opening must be made in accordance. The foregoing size may be used for all smaller buttonholes, by laying a piece of metal or cardboard across the end of the opening, making the same smaller. If the eyelet is not desired in the buttonhole, then place the cardboard or metal strip across the eyelet end. The plate is placed over the mark for the buttonhole, and a little mucilage or shellac is brushed over the opening, care being taken to press the plate down firmly to avoid the liquid spreading. When dry, the buttonhole is cut and worked in the usual way, and if properly done, it will be found there are no fraying of edges or raveling threads to be tucked under. Under no circumstances is the mucilage or shellac to be used without the aid of the plate, as it must not be allowed to spread farther than the buttonhole stitches are intended to cover.

Buttonholes on ladies' and children's garments are always made on the right side; men's garments having them on the left side, buttoning to the right.

HOW TO WORK BUTTONHOLES. With fine silk overcast the edges of each buttonhole as it is cut, making the stitches one-eighth inch apart; great care being taken not to draw the edges out of shape. A thread should then be run round to mark the depth which the stitches are to be taken, though an expert does not require this where the edge is overcast. Now thread two needles with twist; draw the one through the garment at the back end of the buttonhole, at the lower side, the needle end is fastened to the knee, fabric, or some convenient place; then work the buttonhole with buttonhole stitch with the second needle (as clearly defined in Fig. No. VII), by inserting the needle into the lower back end of the buttonhole, point towards you, taking stitch the same depth as in overcasting, or just to the outer edge of the thread used to mark the depth which the stitches are to be taken. Draw the needle and thread through. Insert the needle again, a thread or two from the first stitch, pushing the needle half way through; now throw the thread under the point of needle from right to left. Draw the needle and thread out at right angles with the slit, the twist coming at the top edge of the slit. After each stitch is drawn down the loose twist should be picked up firmly by the thumb and forefinger quite near the stitch, and two or three circular twisting movements are to be made so that the loop formed will settle securely and neatly into its proper position. Be careful to complete each stitch with uniform move-

ments, carrying the loose thread of the first needle the whole way round under the stitches, keeping it straight and avoiding catching it with the needle. When the buttonhole is worked all round fasten off the working stitch just opposite the first one; hold the buttonhole firmly between the finger and thumb of the left hand and gently pull the loose thread, making the edges perfectly taut, and work the bar across the end with that thread, by passing the needle up and down through the goods, until two or three threads cross the end of the buttonhole quite close to the stitches. Then the needle is brought up through the fabric at one side of these threads and put down through it at the other side until they are entirely covered with these over-stitches and the stay looks like a fine cord or bar. This makes a firm bar or stay for any buttonhole. (See Fig. VI.)

VARIOUS STYLES OF BUTTONHOLES. There are various styles of buttonholes, each one finding its own adaption.

ROUND EDGE, PLAIN, SINGLE BARRED BOTTONHOLE. Fig. No. 21, illustrates the round edge, plain buttonhole. This style buttonhole is usually used on fitted dress fronts, undergarments, etc. This is worked from the back end around the point of the front end to the back end and bar tacked at the back end only. (See How to Work Buttonholes.)

DOUBLE BARRED BUTTONHOLE. Fig No. 22, illustrates the double barred buttonhole. It is used in collars, cuffs, etc., and is the best to use in shirt waists when the buttonholes rest perpendicular and are to be worked up and down, thus giving a side strain on the hole. This buttonhole is bar-tacked at both ends.

EYELET BUTTONHOLE. Fig. No. 23, illustrates the eyelet buttonhole. For garments of heavy cloth and for many bodices this style buttonhole is the best and most satisfactory in all respects, as it provides a resting place for the shank of the button or the stitches holding the button. To work this buttonhole proceed exactly the same as instructions given, "How to Work Buttonholes," with the exception, when the eyelet is reached, the work must be adjusted a trifle so that the twirling movement of the working thread may be made in a slightly different direction, thus forming a corner at the beginning of the eyelet; and these movements are to be reversed at the opposite side to produce a similar corner at the end of the eyelet. The back end of the eyelet buttonhole may be "tacked" or "bar-stitched."

PRESSING BUTTONHOLES. After the buttonholes are worked, their straight edges should be closely basted together by an over-and-over stitch, made by pushing the needle up and down over the edges just back of the stitches. Then they are to be pressed through a dampened cloth (the dampened cloth is to be used on all buttonholes when the goods will permit). Eyelet buttonholes are to be pressed in the same manner, and before they are dry, a stiletto or some similar ivory or metalic instrument should be pushed vigorously up through each eyelet until that opening becomes perfectly round and the stitches around its edges are regular and distinct. Then, when the bastings are removed, the buttonholes will be symetrical in appearance.

TO MAKE IMMITATION BUTTONHOLES. The imitation buttonhole may be constructed in various ways, the styles being largely governed by individual taste. Some are worked right on the garments in their respective places by applying a thin cord over which a buttonhole stitch is worked into the shape of a buttonhole.

Another method is to cut a piece of cable cord, medium size, twice the length the buttonhole is to be when completed. Cut a bias strip of the fabric the buttonhole is to be made of just as long as the cord and wide enough to cover same, allowing enough for felling over each other on the under side. Care must be taken to draw the material smoothly over the cord and to avoid twisting it. Fold over so that both ends meet and sew together with overhanding stitches, twisting the thread around the ends as a finish. The ends are usually concealed beneath a button. To adjust this buttonhole to the garment, sew through the centre where both edges have been joined together. Buttonholes to be made of plain or fancy cord are made in this same way, with the exception that the covering is omitted.

A very pretty trimming buttonhole is done in the following manner: Cut a bias piece of the chosen fabric one inch wide and four and one-half inches long—these dimensions making a buttonhole of one and one-half inches in length when completed. Join both ends of the strip together on the slant and press the seam open. Next turn down the upper edge about one-eighth of an inch and the lower one up three-eighths of an inch. Now fold up this lower edge to within one-sixteenth of an inch from the very top edge and slip or blind stitch both edges together, being cautious about getting stitches through to the outside. This strip is then folded into the shape of the buttonhole. (If the buttonhole has been made from material other than silk, press it slightly before forming it.) The ends are to be well tacked before attaching it to the garment. To fasten, blind or slip stitch from underneath along each side of the buttonhole. Do this very dainty, as pressing the buttonhole too much with the fingers will give it a plastered effect.

To Sew on Buttons

Have all parts stayed with tape or a strip of canvas along the line you wish to sew on buttons. If possible, have this stay concealed between the lining and outside fabric. Make marks to designate the place where the centre of the button is to rest on the garment.

Shank buttons are to be sewed on running parallel with the buttonhole, not lengthwise, unless eyelet buttonholes have been made, then it will not make any difference. Buttons without shanks, that are to be sewed on through holes in them, must be sewed very loosely to permit of winding the threads to form a thread shank, thus preventing a drawn and gapped appearance on the buttonhole, when buttoned, and at the same time it increases the durability of the work.

SEWING ON BUTTONS FOR TRIMMING EFFECTS. Where buttons are to be used for trimming, those with holes and flat shanks are sewed close to the garment and not wound. When buttons with wire shanks are to be adjusted, pierce a small hole just where the button is to be placed, and pass the shank of the button through this and fasten on the underside with a shank ring; or, if none are at hand, pass a cord or tape through the shank and fasten by sewing it firmly to the lining on each side of the shank. Where several or more buttons are to be fastened with one cord or tape, leave the latter a trifle loose between them—just enough to ease it—for drawing the same would cause the outside fabric to draw and wrinkle.

THREAD FOR SEWING ON BUTTONS. Silk twist or cotton thread, the latter in number from 8 to 40, according to the size of the button, are to be used. Always use double thread to sew on buttons. The knot of the thread must be invisible; place it between the button and fabric, or between the stay and outside fabric.

Harmonizing and Becoming Colors

A gown should never be anything but the frame for a picture—elegant and costly, if you will, but still a frame; and it may be observed, as a general rule, that while a gleam of rich color suggests infinite possibilities, the same color covering a large area suggests nothing but monotony, and this is to be avoided where colors are to be used for trimming. In the selection of colors it is imperative that one should know just what shades harmonize best with the hair and complexion. Contrasts are full of artistic possibilities, but they must never be glaring. It is always an evidence of bad taste to wear any color that by reason of its brilliancy attracts attention to itself. The handsomest garment will appear ugly where the color is not becoming.

BLACK IS A STAND-BY. It harmonizes with all times and occasions and suits almost every complexion. It is the leading favorite with all classes and conditions of women, and can be depended upon in any emergency. Even a sallow brunette looks well in it, and a dazling blonde in a handsome black costume is a feast for the eyes. There are various shades of black—the dull deep blacks being chosen for mourning, the other blacks for other occasions.

DEAD, LUSTRELESS WHITE SHOULD BE AVOIDED. Cream white tints are better suited to both blonds and brunettes. Turquoise-blue is particularly becoming to women having dark hair and blue eyes. The paler shades of blue and yellow and the most delicate greens are especially adapted to blondes; so also are the darker tones of blue and green, together with the whole range of tans and golden browns. Grays are also very becoming to blondes. Violet can be worn by brunettes having very fair complexions and by women with chestnut brown hair and hazel eyes. Pale pink and pale blue can be safely worn by both blondes and brunettes. Golden brown is very becoming to a titian blonde, in whose reddish gold or golden bronze hair are rich lights and shadows that accord well with similar tints in the gown. After these may be mentioned pale or very dark greens, pale yellow and black, unrelieved by colors, for this type of blonde.

If one has a very pale complexion, the most trying tones are the light grays and tans which impart a yellow tinge to the face. Heliotropes as well as reds of all shades must, on general principals, be avoided, or at least carefully selected by women with auburn hair, although, some shades of red are becoming to the purest blonde types. Certain shades of red, such as cardinal, light crimson and purple, have the disadvantage of imparting a distinctly sallow tinge to the fairest complexion, though they have a directly opposite influence upon a brunette. Garnet and dark

brown are also becoming to a brunette. Rose red, if worn next the skin, will cause the most brilliant complexion to lose some of its freshness. Military blue, as well as yellow, are always becoming to brunettes. Navy blue can be worn by all types, with the exception of the purple navy, which must be avoided by brunettes. In grays, choose blue gray for the blonde, and a pink gray for the brunette. Lavender shades are also becoming to brunettes of fair complexion.

In the selection of tones, harmony is the secret of success.

To Improve the Figure---Becoming Lines

The artist finds in the lines of a gown or suit as great a field for the display of judgment and talent as in the coloring, ornamentation and texture of the material. The study of three things is necessary in order to secure a style of dress which will conform to a certain extent to the dictates of fashion, and be artistic and becoming. The three essentials are form, color and fabric. A woman who has an elegant figure must make the most of it, and each one must study the style of dress which will bring out her good points and cover up her defects. No gown or suit can possibly be stylish unless it is becoming to the individual.

Stout women should avoid rough, heavy fabrics. These are to be left to the tall, angular woman, while those who are petite may revel in light diaphanous materials, with plenty of laces and ribbons.

Another point worth consideration is, that while many women have short waists and long limbs, others have extreme length of body coupled with shortness of limb. In the first instance long waist effects and full skirts with horizontal trimmings will be found most becoming; while in the second, round waists and straight sweeping skirts will add apparent length to the limbs and heighth to the figure.

On the principle that vertical stripes tend to elongate, and horizontal stripes to widen, stout women always look best in the former, while the latter are adapted only to the tall, slender women. This rule also applies to plaids. Narrow stripes are to be avoided, when a pronounced effect is sought, as only broad stripes have character. These as well as plaids, must be accurately matched in making. Quiet colors and designs are essential both in textiles and in garnitures, when the wearer's avoirdupois is excessive. No matter how strong the temptation may be to choose glowing colors and bold patterns, it cannot be yielded to if really tasteful dress is desired.

For bodices, any decoration that tends to give the waist a tapering effect may be safely adopted by the woman of more than average rotundity—all hip trimmings to be avoided. A waist pointed front and back, and short over the hips, will add very much to giving or making a good figure. Women of average size can wear almost any style, whereas, the slim woman must adopt the full waist to give her a broad effect. Plain waists are to be entirely disregarded by the slim woman.

Loose fitting conceals and tightness emphasizes the good or bad qualities of the lines beneath. For this reason it is just as important to gown the large figure loosely as the small one, but unfortunately, the average large person does not realize this fact as keenly as the very slight individual does. Of course, the treatment of the two figures is quite different, but the principle involved is the same, namely, that of concealing the undesirable lines, and when this is not accomplished, the sight is a sad reflection on the woman's gown-maker, whose duty it is to save her from such exhibition. If any of the unsightliness is due to poor corsetting, this fact will not excuse the gown-maker, as she should not be foolish enough to attempt to build a gown on such a foundation, for the corset bears the same relation to the modern gown that the foundation of a building does to architecture. Insist on your customer being well corsetted if you have any hope of your work showing quality. (This does not mean that she must part with a fancy price for a custom-made corset.) If a diplomatic explanation to your customer of the necessity of proper stays does not convince her of the reasonableness of your request, you should, in justice to yourself and your work, refuse to accept her order. It is a mistake for the stout woman to cling to the old-fashioned stays, that permits, and helps to increase the size and quantity of fatty tissues of the abdomen; that destroys all "poise" and "carriage;" that elevates the bust to a horrible line which shortens the length of the neck (in effect, if not in reality), and which does not possess a single point in its favor. A serious and common error is often made in lacing the stay to tight, causing the flesh to protrude above or below. This difficulty is easily overcome by using three lacers, each one lacing about one-third of the stay. The centre lacer is used to take the greater part of the strain, while the top and bottom ones are drawn only sufficiently tight to make the stay lie smoothly against the figure.

The hardest of all the abnormal lines to conceal is the large abdomen. The best remedy available is first to make sure the skirt does not poke out in front at the bottom. (See Fitting Skirts.) Secondly, the bust should be built out, for the larger the bust the smaller will appear to be the abdomen. Aside from a few good lines that may be obtained in the ornamenting, this is all that can be done for such a figure. But remember, you are only concealing the evil when you follow these suggestions. The evil should be cured by the corsetier.

A figure that possesses a large bust and flat abdomen should be fitted loose below the bust line in order not to exaggerate the size of the bust. The ornamentation is often permitted to hang away from the figure at this point, which makes the form look smaller beneath.

Large hips appear smaller if the waist is made large. This should be accomplished in the fitting of the stay, but wonders can also be worked into the gown or suit by fitting loose under the arm.

A figure that is round shouldered may be greatly improved by building out the shoulders in the back so that the line across the back will be less curved. (See Padding.) The trimming and ornamentation can also be made to assist. Fitting close to the waist in the back should be avoided in such cases, unless the figure is very slight; the short-waisted or Empire effects are better, but, of course, it is only directly in the centre of the back that the line is so helpful, therefore, the short-waisted line need only be employed there, normal or modish lines being used elsewhere. For improving sloping shoulders, see Fitting Waists.

Where one shoulder blade is larger than the other, the smaller one is padded out so as to make both the same size. Protruding shoulders need padding between the shoulders.

Women having one low hip should have it padded to make both alike. Also any hollow directly below the waist line at the back is to be filled out with padding. The last two defects mentioned should be corrected by placing the pads beneath the corset and attaching them permanently to the inside of it.

In making and designing costumes, remember that the gown intended for the drawing-room no way resembles that devised for promenade wear, and the woman who confounds the two is sure to find her attire wholly at variance with the rules of good taste. House toilettes can scarcely be too elaborate, but a studied simplicity should mark those intended for the street.

Helpful Facts

Velvets, plush and astrachans should be made with the nap or pile running up.

Baste velvet with sewing silk, never with cotton thread.

Hold velvet lightly when sewing. Use an extra piece of velvet both piles together.

Always interline velvet with fine crinoline.

Cloths and all wool fabrics are to be made with the nap or pile running down.

Sponge and shrink all woolen cloths before cutting and making.

Sponge and shrink all wool braids and trimmings before applying to garment either for finishing or trimming purposes.

The pile or nap of each piece must run the same way, else it would appear as if two different materials had been used.

Satin should always be made with the nap running down.

When cutting changeable goods, be careful to cut the pieces to run one way. This rule also applies to colored cashmeres and Henrietta weaves; for, though not changeable in effect, they often show a different shade when taken up and down.

The warp threads of a cloth run lengthwise. The filling or wool runs crosswise.

Folds and creases in fabrics must be removed before the material is made up. Folds down the front of a skirt is very bad form.

All selveges are to be cut off entirely before shrinking or sewing.

Always cut, never tear goods.

When taking out stitches pick one out at a time, being careful not to mar or soil the work.

When basting or tacking skirt seams, where one edge is straight and the other sloped, the sloped edge should always be held towards the sewer, otherwise it is likely to become tightened, as being sloped it will easily stretch. This same rule applies to all seams which have a straight and bias edge to join together.

In tacking shields care should be taken to catch in the binding, not through the rubber.

Loops made of ribbon binding are sewed to the armhole, at the end of the side form seams, to be used as hangers.

Never piece a skirt at the top to lengthen it, unless a yoke is used.

Select thread or silk a shade darker than the material, as it will work lighter.

Only the best quality of canvas is ever to be used, and every thread of it must be thoroughly shrunk before entering the garment.

Ends of threads should always be fastened. Much time can often be saved by stitching from a little way in the goods to the edge on a line where the stitching is to be, then raise the presser foot, turn the goods and stitch the seam where wanted and at the other end turn and retrace a short distance.

In sewing gathers on a band, they should always be placed next to the feed with the band on top, as the feed will help to crowd the gathers in place.

When possible, keep the bulk of the goods to the left of the needle, as it is hard to keep the goods in place when forcing a great amount under the arm of the machine, and the feed has a tendency to push the goods to one side.

Long straight seams are to be basted together, then marked for stitching by placing a long rule on them and making a fine chalk mark directly along where they are to be stitched.

Attention to small details proves that a seamstress takes pride in her work, and that she understands the art thoroughly.

Accuracy in every detail is absolutely necessary, not only because the result will be pleasing to the eye, but as well that no garment can be perfect in fit and finish without it.

The slightest deviation from a measurement, any neglect to fasten threads properly, will often spoil a garment. The operator is not to allow herself to think that a little more or a little less here or there, or a hasty finish, will make no difference in the general effect of the garment. It certainly will, as she will find to her sorrow.

Absolute correct measurements and neatness of finish are essential to good workmanship.

A Few Facts Concerning Dress Cutting and the System to Use

There are many devices and methods used, nearly all of them having some good points, even the machine and charts; but in no instance is either a machine or chart used in designing or cutting for high-grade manufacturing purposes. You need not take our word, but go and see the manufacturers and satisfy yourself.

As to ladies tailors and first-class dressmakers the machine and chart systems can nowhere be found in use in their establishments. Go to Redfern, Haas Bros., Donovan's, Mrs. Osbourn's, McCreery's, Altman's, Lord & Taylor's, Green's, in fact, ask any first-class dressmaker or ladies' tailor, and invariably they will say, they use a square measure system. Then by all means learn the square measure system and make use of it. It will be a recommendation instead of a hindrance to you.

The S. T. Taylor system of dress-cutting is the only system not a chart. It is the great and original Taylor system. It was invented in 1848. Since that date, a great many have tried to infringe upon and imitate both the name and the system, but so far none have equaled it in any respect, nor have they ever been able to displace it from any of the large establishments who take pride in the fact that the name S. T. Taylor Co., is upon every part of the system used in their cutting and work rooms.

The great success of the S. T. Taylor system is due to its simplicity and accuracy, and to the fact that it can be adapted to every change in fashion. It is used by the S. T. Taylor Co., in designing and cutting every one of their celebrated Le Bon Ton patterns. Le Bon Ton is published by the S. T. Taylor Co., and is acknowledged to be the most exclusive and highest class fashion magazine published.

Definitions and Pronunciation of Some Technical Terms Used in Dressmaking and Tailoring

Accordion Plaiting (Ak-kor-dion Plat-ing)—Single plaits to stand back and forward, as the bellows on an accordion; can only be done by machine.

Ajour (Ah-shur)—An openwork in embroidery.

Albatross (Al-ba-tross)—A soft, fine wool material.

Antique (An-teek)—Generally used to designate of former centuries.

Albert Cloth—Named for Englands Prince, is a reversible all-wool material, each side of different colors and so finished that no lining is required. It is used chiefly for coats and cloaks and is better known as "golf cloth," "plaid nack," etc.

Applique (Ap-plee-kay)—To apply one material to another, as lace ornaments are sewed to silk and the like; also used to designate a certain embroidery and lace.

Apron (A-pron)—A draped or flat skirt front.

Arabesque (Ar-a-besk)—Scroll figures.

Armure (Ah-moor)—A fancy weave having a birds-eye or diaper effect.

Astrakhan (As-tra-can)—Fur of the astrakan goat, very wavy and short.

Astrakhan Cloth—An imitation of astrakhan made with a glossy, curly fur.

Baby, or Persian Lamb (Per-shen)—Fur skin of the stillborn lamb.

Basque (Bask)—A tight-fitting waist extending below the waist line in different shapes.

Batiste (Ba-test)—The French word for lawn, fine white cotton or linen fabrics, sometimes printed.

Batting or Padding—Cotton or wool prepared in sheets for quilting or interlining.

Battlements (Bat-tle-ments)—Square cut tabs.

Beaver (Be-ver)—Similar to kersey, but with a long nap; soft, thick nap inside.

Bayadere (By-a-dare)—Uneven stripes running crosswise of the material.

Bedford Cord—A closely woven woolen or cotton cloth having a raised corded surface similar to pique.

Bengaline (Ben-ja-leen)—A material with a heavy filled cord covered with silk or wool.

Bertha (Bertha)—Any kind of a trimming such as a ruffle or shaped rever following the outline of a low-necked or yoke waist.

Beurre (Bu-ray)—Butter color.

Bias (By-as)—The diagonal edge of material.

Bishop Form (Be-shup)—A shape, like sleeves worn on the robes of the Episcopal Church, either plain or gathered at the top, the fullness at the lower part being caught to a band over which the fullness drops to form a puff.

Blazer (Blaser)—A cutaway jacket, generally unbuttoned in front, and extending below the waist line.

Blouse—Loose round waist, or in other words, a full waist to drop over the waist belt.

Boa (Bo-ah)—A long or short fluffy article for the neck; made of feathers, fur, lace, etc.

Bodice (Bod-is)—A close-fitting waist.

Bolero (Bo-leer-ro)—A small, round sleeveless jacket.

Border (Bor-der)—A garniture at the edge or just above it.

Boucle (Boo-clay)—Tiny locks of hair scattered over the surface of a wool material.

Bouffant (Boo-fon)—A very full effect.

Bouilloumee (Bul-yon-nay)—A puffing.

Bourette (Boo-ret)—Rough threads or knots in straight or uneven stripes.

Box-plait (Box-plate)—A back and forward laid plait.

Bretelle (Braytell)—A rever-band, or the like, extending from the shoulder to the waist line, front and back; often known as suspender trimming.

Brilliantine (Brill-yan-teen)—A coarsely woven mohair with a glossy surface.

Broche (Bro-sha) or Brocade (Bro-cade)—An embroidered effect obtained by weaving.

Broadcloth—A fine woolen cloth with a glossy finished surface. It takes its name from its width. It is used for men's and women's wear.

Buckram—A coarse, plain woven linen or cotton material used for stiffening.

Buckskin—A stout doeskin with a more defined twill.

Brode (Bro-day)—Embroidered effects.

Cabuchons (Ca-boo-shon)—Large, usually round, ornaments of jet, metal, glass, pearl, etc., used as a trimming.

Cambric (kam-bric)—Fine white linen, also made in cotton in imitation.

Camels Hair—A beautiful, soft, silky fabric, usually woven like cheviot of hair of the camel or goat.

Canvas—A closely woven linen or cotton material used for stiffening.

Canton Flannel—A stout, twilled cotton cloth with a nap on one or both sides, used for clothing or decorative purposes. The cheaper grades are used for interlining silks, etc., to give them extra weight.

Caracule (Ca-ra-cool)—Fine astrakhan fur, with a moire or watered appearance.

Carreau (Car-ro)—Cross-bar, square or checked figure.

Cashmere (Cash-mere)—A soft wool material with a diagonal rib on the right side.

Cascade (Cas-cade)—Material cut slant and plaited over each other to form shells.

Changenant (Shan-shan)—or Chameleon (Car-may-le-on)—Two or more colors woven together to produce changeable effects.

Chenille (She-neel)—A soft, hairy cord.

Cheviot (Sha-vi-ot)—A wool material with a diagonal cord.

Chiffon (She-fon)—A very soft, flimsy, thin silk material.

Chine (She-nay)—An effect produced by printing

the warp before weaving and then filling with plain colors.

Choux (Shoe)—A huge rosette.

Collarette (Col-lar-et)—or Collet (Col-lay)—Various shaped collar covering the shoulders.

Corduroy (Cor-de-roy)—A heavy ribbed velveteen.

Crash (Crash)—Coarse kitchen toweling-like material, in colors ranging from cern to brown.

Cravatte (Cra-vat)—A bow or the like worn at the neck.

Crepe Lisse (Crape-lease)—A crape-finished silk fabric, very thin and transparent.

Creponette (Cre-pon-net)—A crinkled crepe de chine.

Crushed or Draped Belt—A bias piece of material laid in folds.

Cuir (Queer)—Leather colored.

Cuirass (Queer-ass)—A perfectly plain close-fitting waist.

Debeige (Day-baysh)—A soft wool material woven in mixed colors of grays and browns.

Decollette (Day-col-tay)—Low-necked.

Denim (De-nim)—A heavy cotton material with a smooth finish on the upper side.

Doeskin (Doe-skin)—A compact twilled woolen, soft and pliable.

Drilling (Dril-ing)—General term for various twilled cotton stuffs used for lining, men's wear, etc.

Dresden (Dres-den)—Printed figures resembling Dresden china.

Drop Skirt—A skirt of dress material made separate from the lining, but joined in one belt.

Dutch Neck—The waist cut square or round two inches below the throat.

Empiecement (Em-piece-ment)—A piece set in where outer material is cut away.

Epaulette (Eh-paw-let)—A shoulder trimming to extend over top of sleeve.

Etamine (Eh-ta-meen)—A transparent woven wool or silk and wool material.

Eton (E-ton)—A short square-formed jacket.

Eyelet (I-let)—A hole or loop worked in a garment to receive a hook, cord or the like.

Faconne (Fa-son-nay)—Fancy.

Faille Francaise (File-Frahn-say)—A silk material with a soft cord.

Fantasie (Fahn-ta-see)—Something imaginary.

Felling (Fell-ing)—To hem the edges down of a seam to protect the edges.

Farmer Satin—A lining of cotton, chain or warp and wool filling, finished with high lustre.

Festooned (Fes-tooned)—Draped in curves.

Fichu (Fi-shoe)—A draped piece crossing the shoulders, with long ends in front.

Flannel—A soft, light weight woolen fabric, of which the yarn is but slightly twisted, plain weave, or twilled.

Flannellette—A cotton imitation of flannel.

Fold—Is made by doubling one part of the material over the other.

Foulard (Fu-lard)—A soft silk with a fine diagonal twill or cord.

French Back—The usual three seamed back with curved seams terminating at the armhole.

French Gathers—Gathers made with one long stitch on the outside and a shorter one underneath, or vice versa.

French Seam—French seams are seams first stitched on the right side of the garment near the edge of the seam allowance, and then turned to the inside and stitched on the sewing lines, thus hiding the seams.

Fringe—Strands of beads, silk, chenille, or the like, fastened to a wide or narrow band.

Frogs—Military braid ornaments, generally used on the front of waists or coats.

Full Back—The back breadths of a skirt gathered at the top.

Galloon (Ga-loon) or Pasementerie (Pass-a-mentree)—Bead, spangles, braid, etc., dress trimmings.

Gathering (Gath-er-ing) or Ganging (Gorge-ing)—Is done by running the needle in and out of the material, that the later may be drawn together over the thread.

Gauffre (Gof-fray)—Silk material pressed into forms or patterns.

Gauntlet Cuff (Gaant-let)—Is shaped like the gauntlet on a riding glove, modeled after the ancient gloves of knights.

Gauze (Gorze)—A wiry, transparent, very fine silk material.

Gigot (Jig-o)—Large puff sleeve at top terminating close below.

Girdle (Gir-del)—A shaped belt for the waist.

Glace (Glasay)—A smooth, glossy surface.

Godet (Go-day)—A shaped gore forming organ-pipe plaits.

Golfer (Gof-fer)—Several rows of running stitches parallel with one another, to draw the material together.

Gorget (Gorseh)—High collar shaped low in front on the lower edge, like collars of coats formerly worn by knights.

Grafting (Graft-ing)—Is done by joining two edges with darning stitches in such a manner as to render the joining invisible.

Granite (Gran-eat)—A slightly raised armure effect in silk and wool materials.

Grenadine (Gren-a-deen)—A transparent coarse weave silk and silk and wool material.

Grosgrain (Gro-grain) and Gros de Londres (Gro-day-Lon-dray)—Finely ribbed silk material.

Guimpe (Gamp)—A loose waist, with yoke and sleeves, to be worn with low-necked sleeveless dress waists.

Habit (Ha-beet)—Pertaining to riding costume.

Habit Back Skirt—Is a skirt without the regular inverted plait or any extra fullness at the back.

Haircloth—A cloth woven of horse hair one way, from which it takes its name, and cotton or linen threads the other.

Harlequin (Har-la-keen)—Of different colors.

Hem—A fold, made by twice turning over the edge of the material, and then sewing it down.

Home Spun—A cloth woven on hand looms or made in imitation of such cloth for both men's and women's wear.

Imprimie (Im-pri-may)—Printed.

Incrusted or Incrustration—A piece set in.

Irridescent (Ir-ri-des-cent)—Changeable rainbow effects.

Jabot (Sha-bo)—Generally a full gathered lace or the like arranged to fall in shells.

Jardiniere (Sha-di-nehr)—Color effects resembling a boquet of flowers.

Jean—A heavy cotton material much like denim.

Jersey Cloth—Woolen Stockinette.

Kaikai—A thin Japanese silk.

Khaki (Kahke)—A light brown colored cotton cloth used in army service in hot countries.

Kersey (Ker-sey)—An English cloth with a diagonal twill or cord.

Kilt—Side plaits turning all one way.

Lance (Lahns)—Small dots.

Ladies' Cloth—A fine, wide, wool flannel, slightly napped, similar to broadcloth.

Lansdowne (Lands-down)—A very fine silk and wool material.

Lapels (La-pels)—Turned back pieces to form a trimming.

Leg o Mutton (Leg-o-mutton) Sleeve—Full puff at top, terminating close at the wrist, very much resembling a leg of mutton.

Liberty Crepe (Crape)—A very soft crape like material.

Liberty Satin—A very soft bright satin.

Liberty Silk—A very soft clinging silk.

Louisiene Silk (Lu-i-seen)—A medium weight soft silk with an almost invisible rib.

Louis XV-XVI., Colonial (Co-lo-no-al), Directoire (Di-rek-to-ar), Empire (Em-pire), Regence (Ray-gence), Victorian (Vic-to-ri-an)—Styles similar to those prevailing at such named periods.

Melange (Me-lahn-jay)—A mixed effect of a number of colors.

Mirror (Mir-ror) or Miroir (Mir-o-ar)—Very glossy mirror effect, easy obtained by ironing over the top surface of velvet or satin.

Mohair (Mo-hair)—A wiry, finely woven wool material.

Mervellieux (Mer-vel-yay)—An entirely silk satin.

Moreen (Mor-een)—A corded, wiry, mixed material, with a watered effect surface.

Motif (Mo-tif)—Part of a design.

Monsseline de Soie (Mus-lin-day-swa)—A transparent silk, or silk and cotton, with more body than chiffon.

Nap—The shaggy substance on the surface of cloth, velvet or silk materials.

Nacre (Na-cray)—Mother-of-pearl effect.

Notte (Nut)—Basket weave.

Oriental (O-ri-en-tal), Persian (Per-shan) or Indienne (In-di-en-na)—Mixed patterns such as are found in Persian shawls, etc.

Ottoman (Ot-to-man)—Heavy rep, rib or corded material.

Overcasting—Is done by taking loose stitches over the raw edge of material, to keep them from raveling, the operator working from right to left.

Overhanding—Is done by sewing closely over two edges of the material. These edges may be either a selvedged or a creased fold, the operator working from left to right.

Pailette (Pay-let)—Spangles.

Panel (Pan-el)—A lengthwise piece of material between two rows of trimming, generally used on skirts.

Panach (Pan-asch)—A cluster of short feathers.

Panne (Pan)—Very glossy, mirror effect.

Pagoda Sleeve (Pa-go-da)—A sleeve gathered full in the armhole, and falling away loosely straight across the lower edge, with front seam left open, very much like the Grecian sleeve, sometimes called the "Angel" sleeve.

Pattes (Pat-tes)—Cut pieces falling loose.

Peau de Soie (Po-de-swa) or Poult de Soie (Polt-de-swa)—An entirely silk satin very much alike on both sides.

Peau de Cygne (Po-day-seen)—An entirely silk satin, quite soft.

Pegnoir (Payne-eor)—A loose morning gown.

Pelerine (Pel-er-ine)—A short shoulder cape.

Placket (Plack-et)—The opening of a skirt.

Plait (Plate)—Folds to turn such was as designated.

Plastron (Plas-tron)—An extra top trimming piece of a waist.

Plumetis (Plu-may-tis)—Printed and dotted fabrics.

Pointille (Poin-til-yea)—Dotted.

Polonaise (Pol-on-nays)—Waist and overskirt or tunic cut in one.

Pompadour (Pom-pa-dur)—Flowered effects as worn at the time of Louis XV.

Postillion (Pos-till-yon)—Waist back, with extention below waist line.

Princess Wrapper—Waist and skirt parts cut in one.

Quadrille (Kwad-rill)—Small square checks.

Quilling (Kwill-ing)—Narrow plaited effects.

Raye (Ra-yea)—Striped, rays.

Redingote (Red-ing-ote)—An outside garment in polonaise style.

Revers (Re-veers)—Turned back pieces forming a trimming.

Ruche (Rooche)—A strip of material finely plaited or sewed or gathered through the centre.

Running Stitches—Are done by passing the needle in and out of the material at regular intervals.

Sateen (Sa-teen)—A cotton satin finished material.

Satin de Lyon (Sa-tin-day-Li-yon)—A fine quality of silk manufactured at Lyons, France.

Scintillante (Siu-till-yant) or Changeant (Shahn-shahn)—Changeable.

Selvedge (Selv-edge)—A finished edge of the material that cannot unravel.

Serge (Serj)—A wool material with a diagonal cord or twill.

Serge—To overcast.

Serpentine (Ser-pen-teen)—Spiral or twisting shape.

Shaped Belt—A wide belt cut to fit the figure and kept in shape with whalebones.

Shirring (Shirr-ing) or Goffering (Gof-fer-ing)—Is done by making several rows of running stitches parallel with one another, and the material drawn together over these.

Sicilian (See-sil-yan)—A wiry glossy silk and wool materials much resembling brilliantine.

Spanish Flounce—A deep gathered flounce joined to the edge of a short skirt.

Shoddy—Waste thrown off in spinning, shredded rags, and bits of cloth manipulated into new cloth.

Silesia (Se-lis-ha)—A light close woven, fine twilled-cotton fabric used for dress linings, etc.

Stock Collar—A full or draped piece of material drawn over a plain foundation collar.

Stole—Pieces of material worn down each side of the front the same as a Catholic Priest wears over his gown.

Strass—Paste or artificial diamonds, commonly known as rhinestones.

Slip or Blind Stitch—Invisible stitches.

Suede Kid (Swede)—Dull kid, or a skin from which the gloss has been rubbed off.

Sun-plaiting—Graduated accordeon plaiting.

Surah (Soo-rah)—A soft silk with a fine diagnoal cord or twill.

Swansdowne (Swans-down)—A soft feather fur the same as used for powder puffs.

Taffeta (Ta-fet-ta)—A smooth, thin silk with quite some body to it.

Tabs—Loose hanging pieces.

Taut (Tort)—Stretch.

Textile (Tex-tile)—A material.

Tunic (Tu-nic)—An overskirt.

Vandyke (Van-dike)—Cut in points.

Velour (Vel-oor)—An extra heavy velvet with a deep pile.

Velveteen (Vel-ve-teen)—A cotton velvet.

Vest—An extra piece or trimming set in the front of a waist or coat.

Voile (Voil)—Nuns veiling or a fine wool material.

Volant (Voo-lahn)—A plain gathered strip of material commonly known as ruffle.

V-Shaped—Cut out in the letter V form.

Warp—The lengthwise running threads of a material.

Watteau (Wat-to)—A box-plait at the back of a long garment, caught at the upper part of the waist. To fall loose below.

Whipping—Forming gathers by over-casting a rolled edge of fine material and drawing up the threads.

Yoke—A square or round piece of material across the chest and shoulders.

Zouave (Zoo-of)—A bolero jacket.

Zibeline (Si-ba-leen)—A wool material with long hairs.

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